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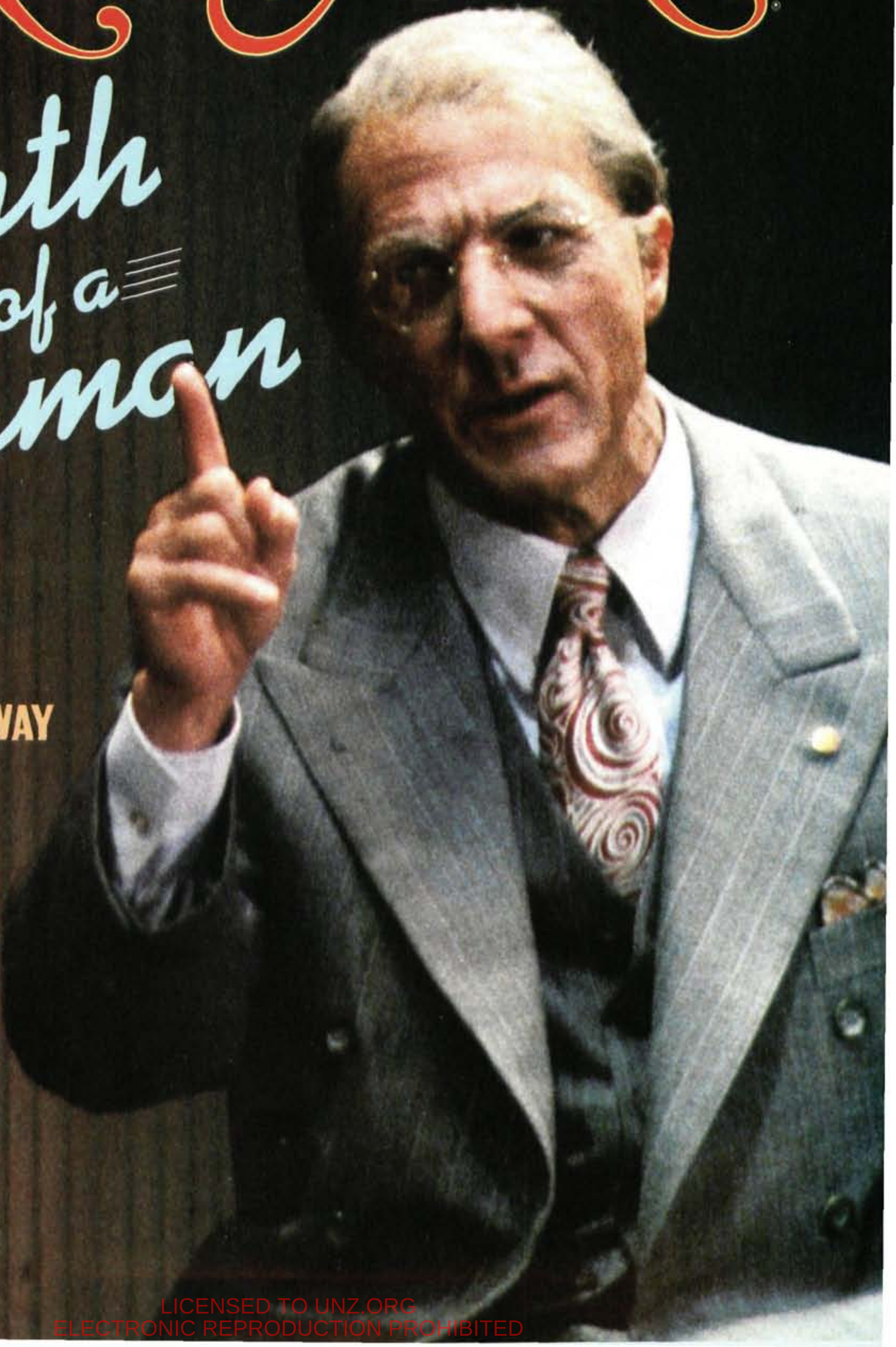
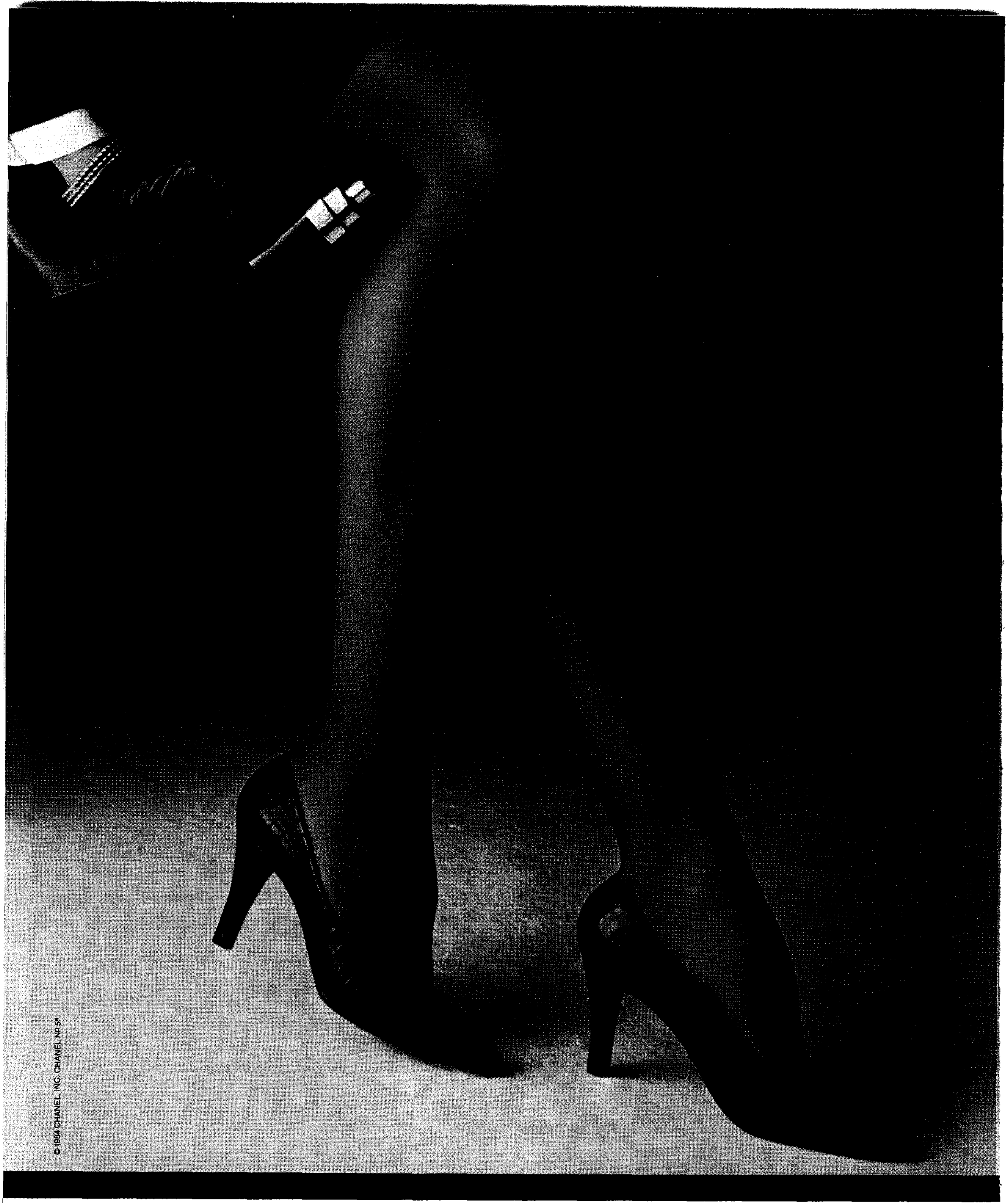


Rebirth of a Salesman

USTIN HOFFMAN
OMES TO BROADWAY
S WILLY LOMAN

y Marie Brenner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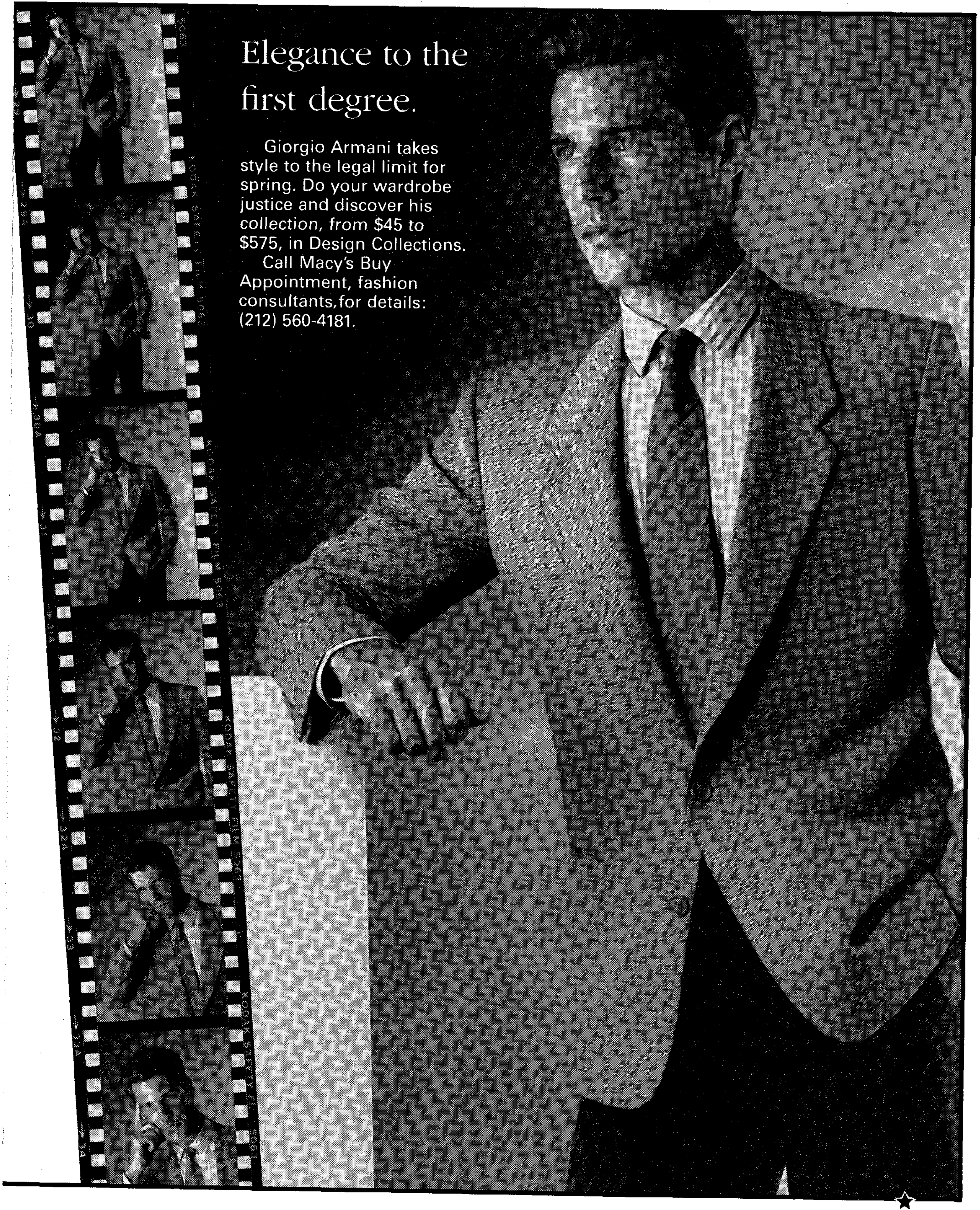

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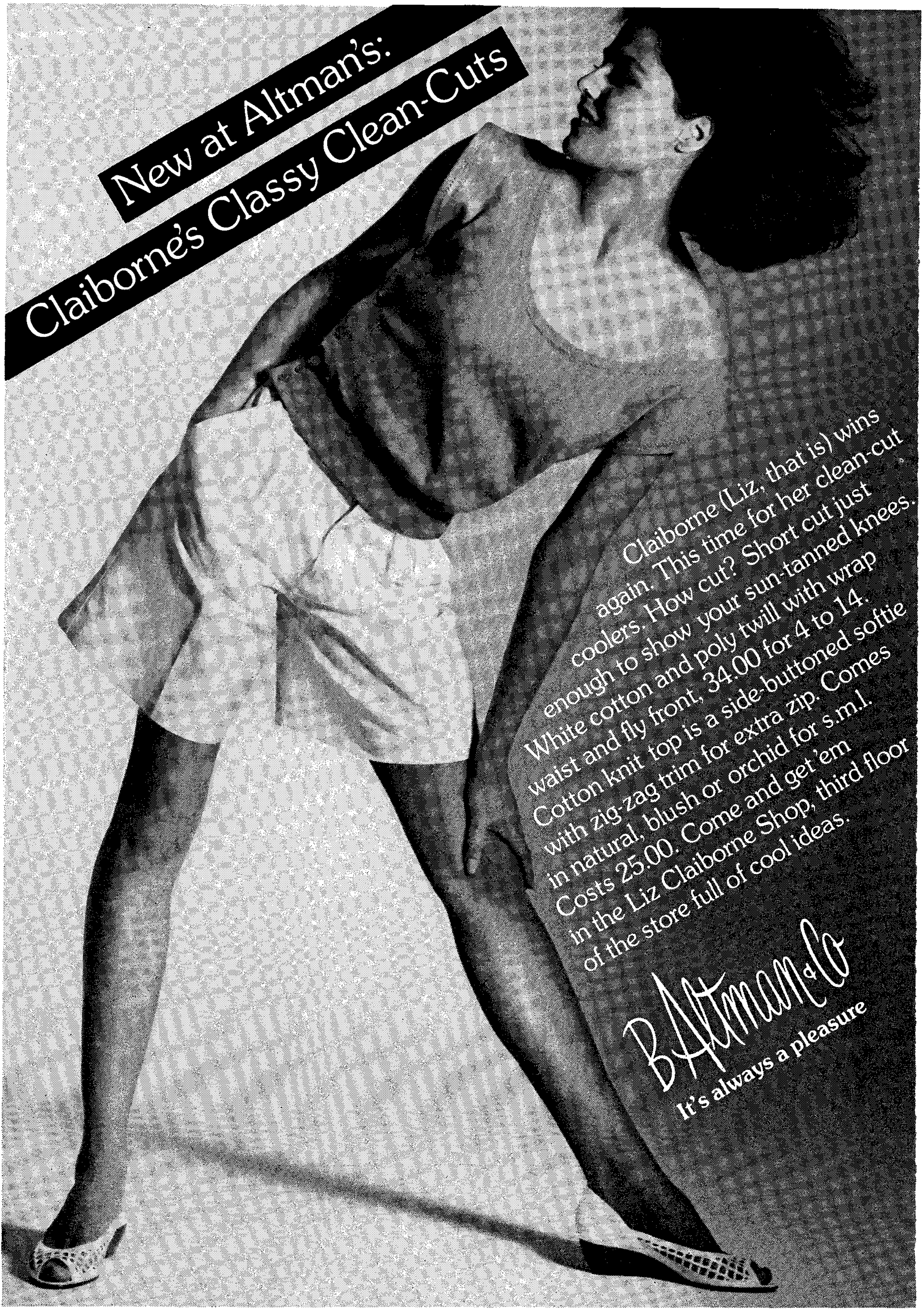

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The Danger Zone

By Michael Kramer

Now Gary Hart and Walter Mondale are in he Danger Zone—the big-state phase of the ace in which a flub by Hart or a big defeat or Mondale could be disastrous. Hart will have to withstand the scrutiny of the press and the public. Mondale will learn how far his new feistiness and old labor support will ake him. Michael Kramer reports on running in the Zone.

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Rebirth of a Salesman

By Marie Brenner

When, at sixteen, Dustin Hoffman first read Arthur Miller's *Death of a Salesman,* he was "just destroyed by it. I couldn't even talk about it for weeks." Since then, the play has been his obsession—one of its scenes was his first acting-class exercise; he had a bit part in the 1966 recording of the play that starred Lee J. Cobb; and now, finally, at 46, in his first role on Broadway in sixteen years, he's playing Willy Loman. Hoffman and Miller have been on the road, perfecting the atest incarnation of *Salesman.* Marie Brenner joined them for the previews in Washington en route to Broadway.

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Alice in Juryland

By Nicholas Pileggi

"Curiouser and curiouser," Alice remarked of her adventures in Wonderland. Many of the jurors who have served recently at Manhattan Supreme Court will agree. For the court is so overloaded with the cases of seemingly petty criminals that jury duty can often resemble a Lewis Carroll novel. In juryland, busy people can spend two weeks on the trial of a defendant accused of stealing a Timex watch or taking $10 from someone in a fried-chicken shop. How did jury duty become juryland? Nicholas Pileggi provides some answers.

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Spring Fashion: Men About Town

Spring is busting out all over, everywhere a man might go. Here, *New York*'s spring fashions—for boardrooms *and* maternity wards.

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Bank customers now see the other side of deregulation—bigger fees for services.

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A charming Italian restaurant in the East Village, a master chef in Chinatown.

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Baziotes and Scharf are among the best of the current gallery offerings.

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Le Bal brings us the dances and the fashions of 50 years but omits any human beings.

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The biography of a great Edwardian actress, the latest Ludlum thriller.

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By Tobi Tobias

From Merce Cunningham, a piece that is *really* new; at BAM, lindy hoppers and breakers; in Pilar Rioja, a touch of Spanish class.

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The Met does right by a neglected *verismo* work, the lush *Francesca da Rimini.*

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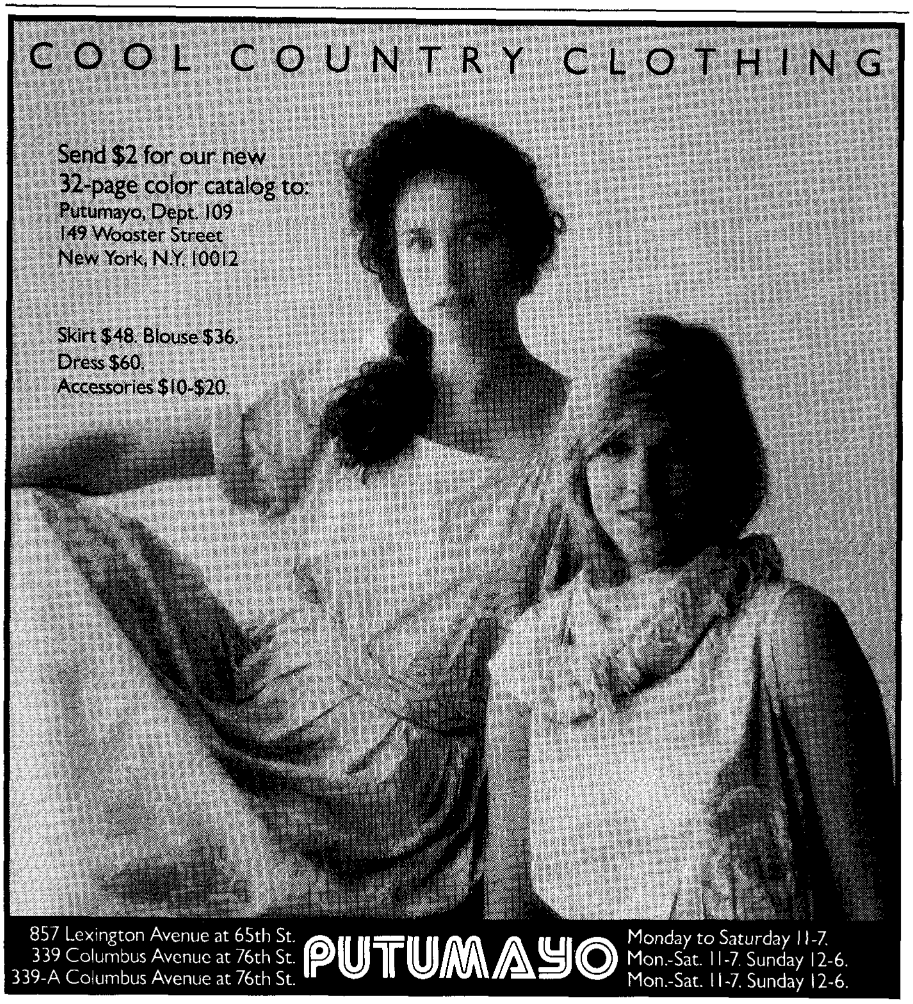
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LETTERS

Behavior Modification

AS CHIEF RESIDENT OF A TRAINING PR gram in psychiatry, I commend To Schwartz for not falling into the popul trap of maligning mental-health pr fessionals ["The Making of a Psychi trist," February 27 and March 5]. H accurately described what it's like to g no positive feedback and be thrust in heavy-duty situations alone and witho experience. It is this trial-by-fire meth of learning that eventually sharpens t residents' skills and makes it possible f them to deal with even more diffic situations in the future.

Steven Oren Speiser, M.
Chief resident, Department
Psychiatry, University of Flori
Gainesville, Fl

I EXPECTED TO FIND AN HONEST PO trayal of a psychiatrist and her p tients—I was sorely disappointed wher read of patients who were violent, di ruptive, and being controlled by larg amounts of medication. Despite wh the media projects, mental patients a usually not violent. For the most pa they're depressed and bored.

Amy Gikn
West Hartford, Con

NURSES, TECHNICIANS, AND OTHER ME tal-health specialists deserve mo credit than they were given. They a great learning resources for the begi ning resident, offering years of clinic experience and wisdom. I am indebt to them for much of what I have learne as a doctor.

Robert Sbriglio, M.
Manhatta

DURING TRAINING FOR AN EMERGENC medical technician's certificate, I wi nessed how many psychiatric a missions were handled in a city-run ho pital. I once saw a woman tell a doct she'd walked in front of a car because ' voice in her head" told her to. She w diagnosed as a psychotic who hea "command voices." After chatting wi this woman, I learned that what s meant was the voice we all hear whe we're thinking. She just wasn't all th verbal a person, and the doctor did have the time to figure it out. The doct next ordered her to be drugged wi Haldol. When she protested, she w diagnosed as violent, tied to the bed wi

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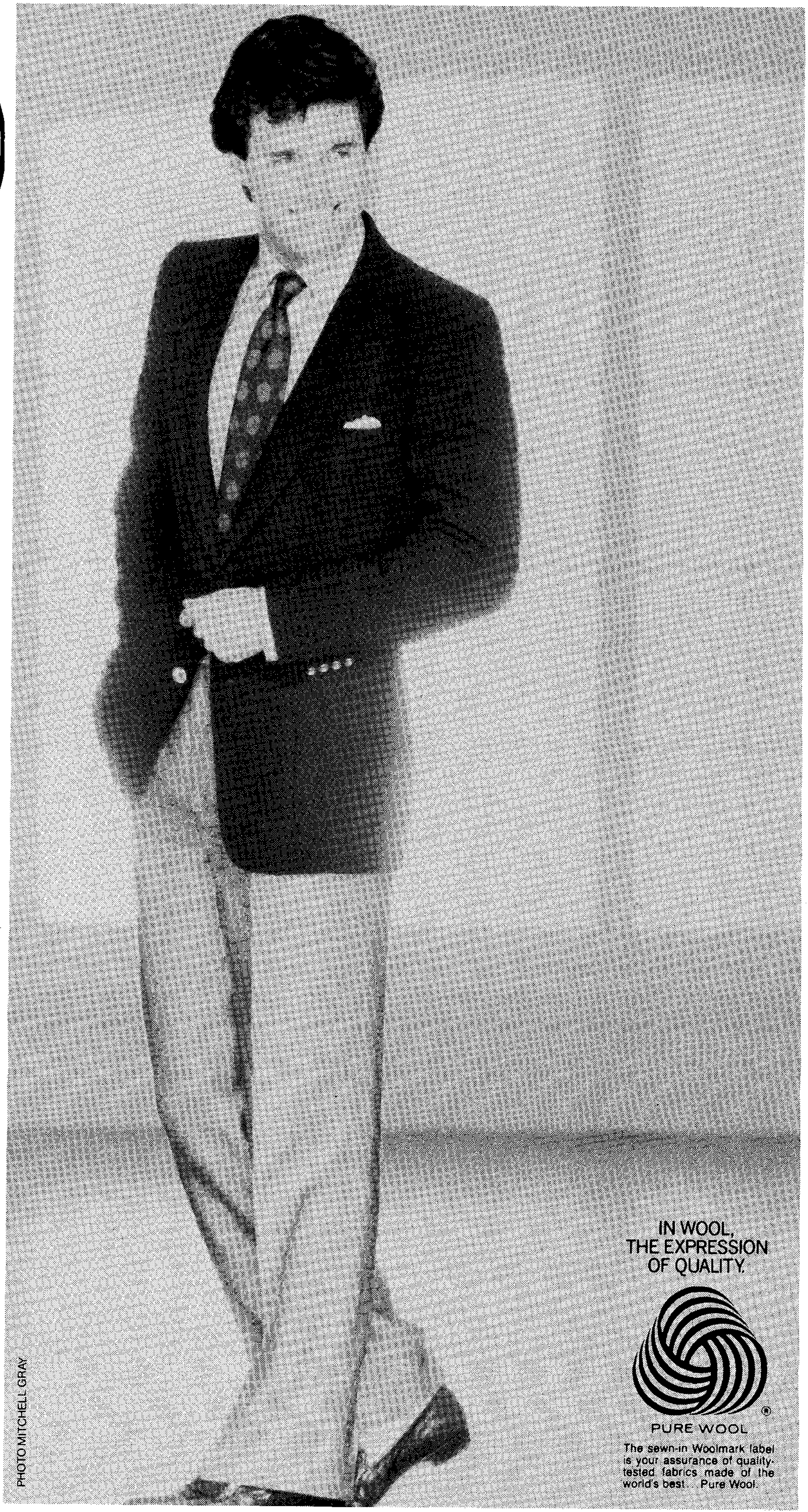
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pillowcases, and injected. I think mos of us would object to being drugge against our will. While I am sure ther are many dedicated doctors like Dr. Paddison, there are also doctors who rel more on prescription pads than on reall listening to their patients.

Ted D. Gluckman, E.M.
Franklin Square, N.Y

IT IS UNFORTUNATE THAT FEW PSYCHIatrists understand the strong connectio between poor nutrition and mental illness. I suffered from hypoglycemia an manic depression for seven years, remaining undiagnosed while under th care of a psychoanalyst. Finally, an orthomolecular psychiatrist (who treat chemical imbalances through nutrition placed me on lithium, megavitami therapy, and a hypoglycemic diet. I hav been well ever since.

Name and addres
withhel

MOUNT SINAI IS A SHORT-TERM FACILITY geared for crisis intervention. It is unrealistic to expect "change" to tak place there, and unfair to present patients in a negative light if they are unable or unwilling to rearrange their live in a few weeks.

Neil Rose
Denver, Colo

Good Things Come in Small Package

I WAS DISTURBED BY JOHN LEONARD' description of Ann-Margret as having "big-girl's body" ["Television: A Liberated 'Streetcar,' " March 5]. Just how tal is she? All of five feet four inches. Wha does she weigh? Less than 120 pounds Six-foot-tall Treat Williams should hav had no problems towering over thi Blanche. I guess Leonard had to inven a broad-shouldered girl to reach hi "Fascist wet dream" conclusions.

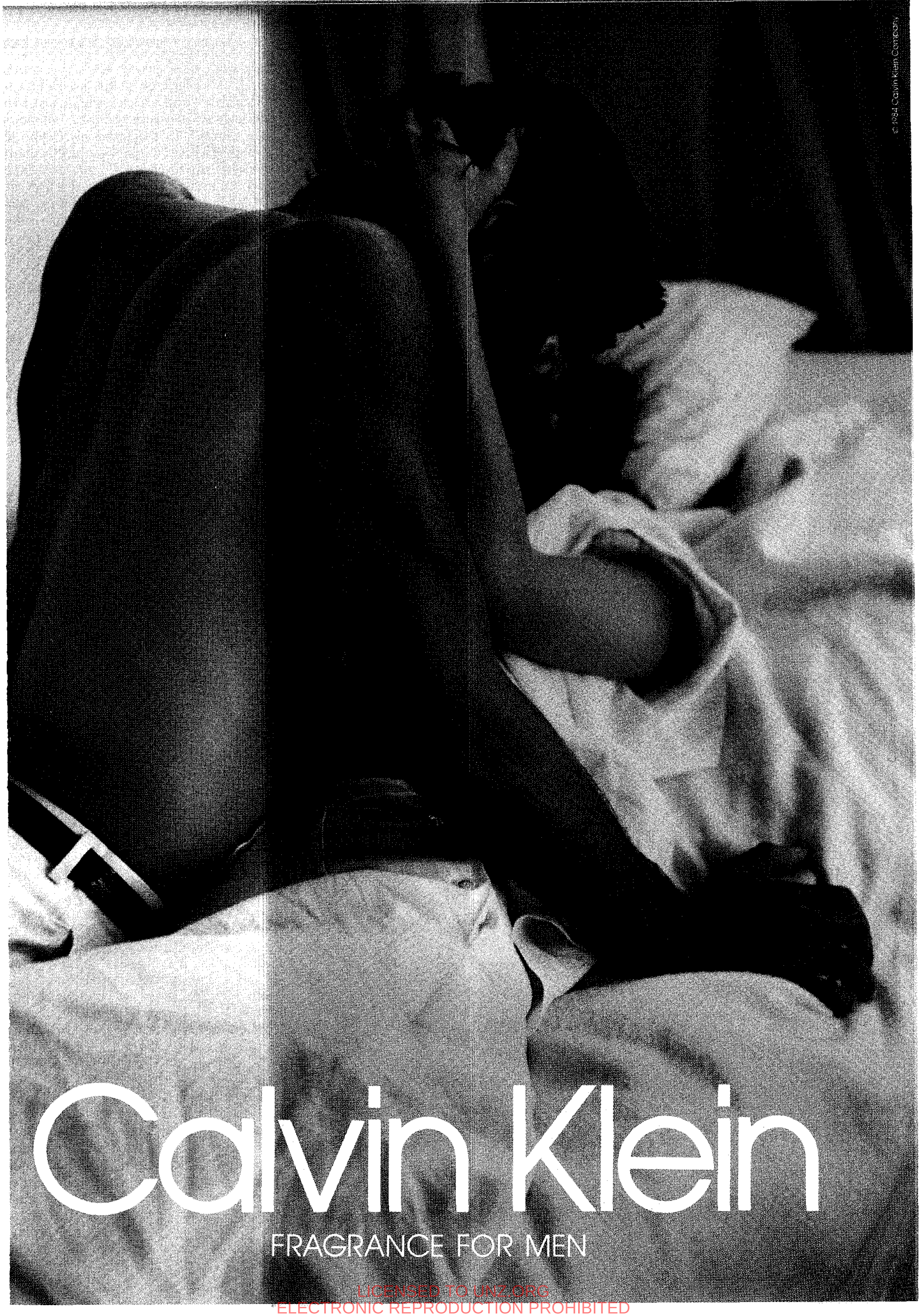
Bill Rocawic
Chicago, Ill

Phrasemaker

IF JESSE JACKSON IS TIRED OF HEARIN about the Holocaust ["Running With Jesse," by Lally Weymouth, March 5], h should avoid using expressions that wil always evoke memories of that unspeakable horror. By using the term "th Jewish question" to describe his relations with American Jews, Jackson betrays his insensitivity. "The Final Solutio to the Jewish question" was Hitler's euphemism for his extermination plans.

Eugene A. War
Brookly

LALLY WEYMOUTH'S TWO-SENTENC condensation of my interview with he regarding Jesse Jackson's relations wit the Jewish community does a total injustice to the nuanced analysis I insiste upon as a condition for the interview.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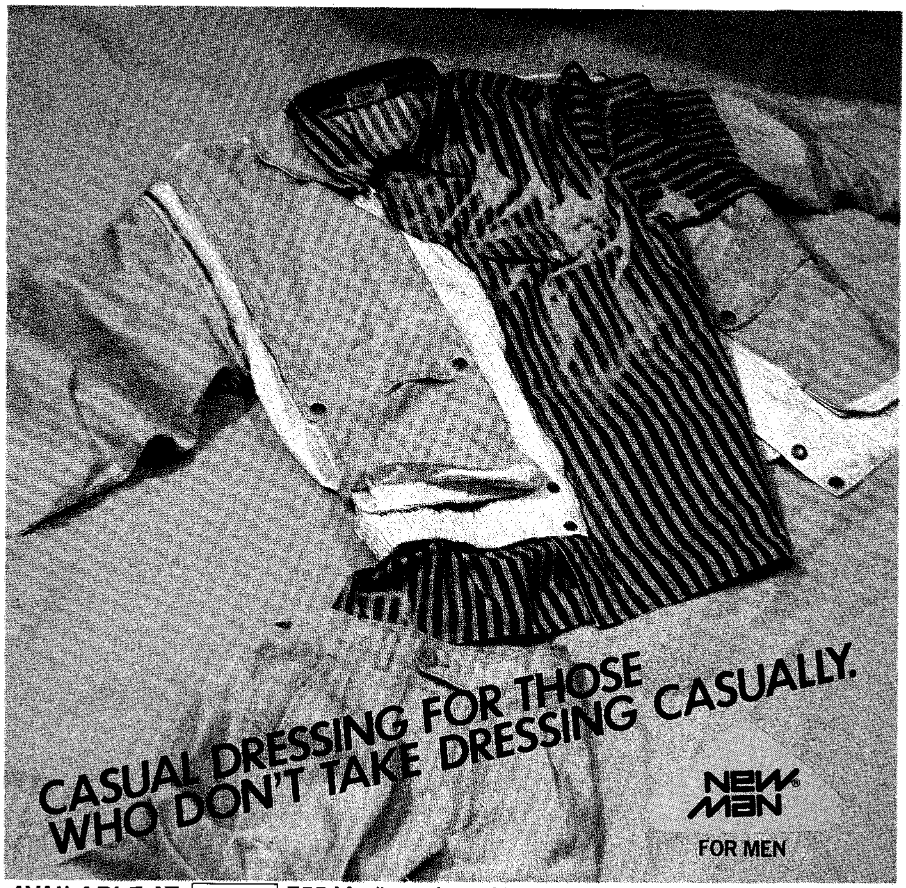
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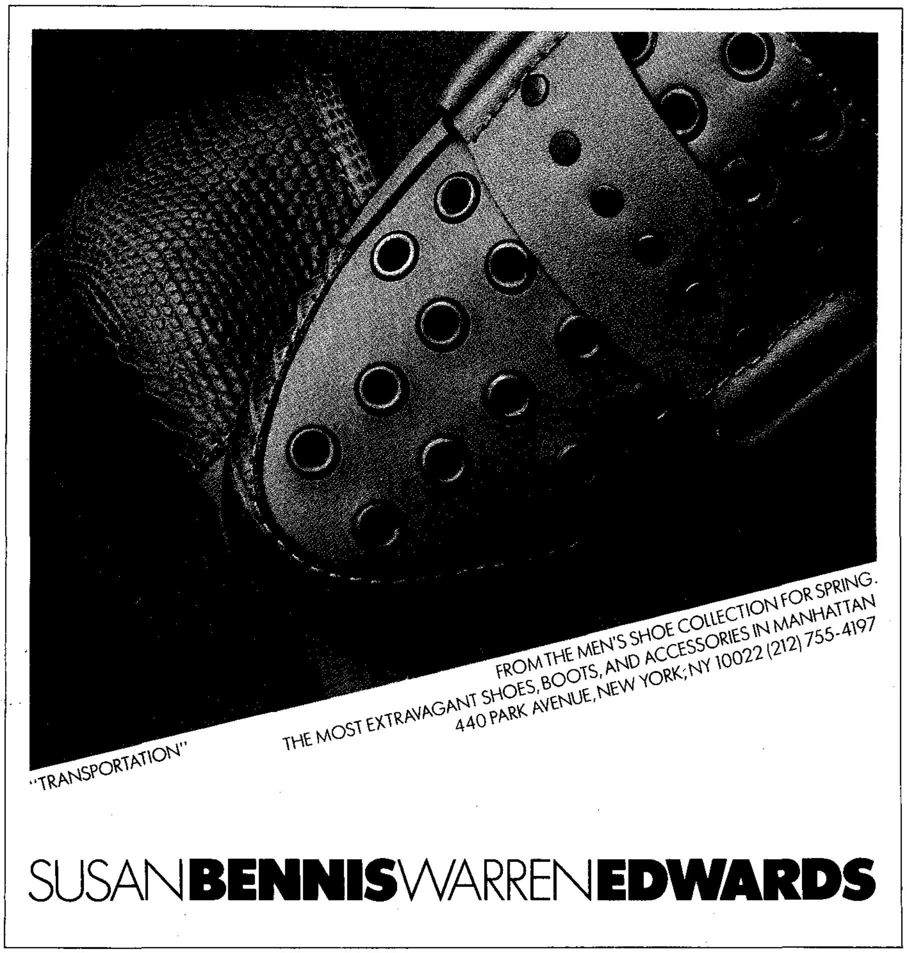
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am quoted as saying that my proble with Jesse Jackson is his “outright ant Semitism” and his stereotypical pictu of Jews as “controlling banks, the medi the slums.” In the interview, I pointe out that while I felt Jackson utilized ant Semitic stereotypes I did not feel that h was an anti-Semite. The distinction m seem to be a case of hairsplitting, but think it important. Jackson has take some forceful and courageous stands o behalf of the Jewish community. Whe neo-Nazis threatened to march i Skokie, Illinois, Jackson was one of th first Christian leaders to denounce th resurgence of bigotry.

Rabbi Robert J. Ma
Glencoe, Il

Lally Weymouth replies: I quote Rabbi Marx carefully and correctl During the interview, he spoke of Jac son's “outright anti-Semitism,” as we as his use of anti-Semitic stereotype Indeed, in referring to revelations Arab-league donations received by Op eration PUSH, the rabbi said of Jackso “If he wants to be a paid Arab publicis okay.”

I WAS DEEPLY DISAPPOINTED WITH LALL Weymouth's article, the second hatch job she's done on the Reverend Jackso The piece was laden with unname sources, innuendos, and conjecture with few of the positive elements of h campaign mentioned.

Joseph A. Clo
Manhatta

THE GALL OF JESSE JACKSON'S COMPARIN himself with the Reverend Martin Luther King Jr. is unbelievable. King believed in nonviolence; Jackson support the P.L.O. King was known for his honesty, while Jackson makes news becaus of his conflicting statements.

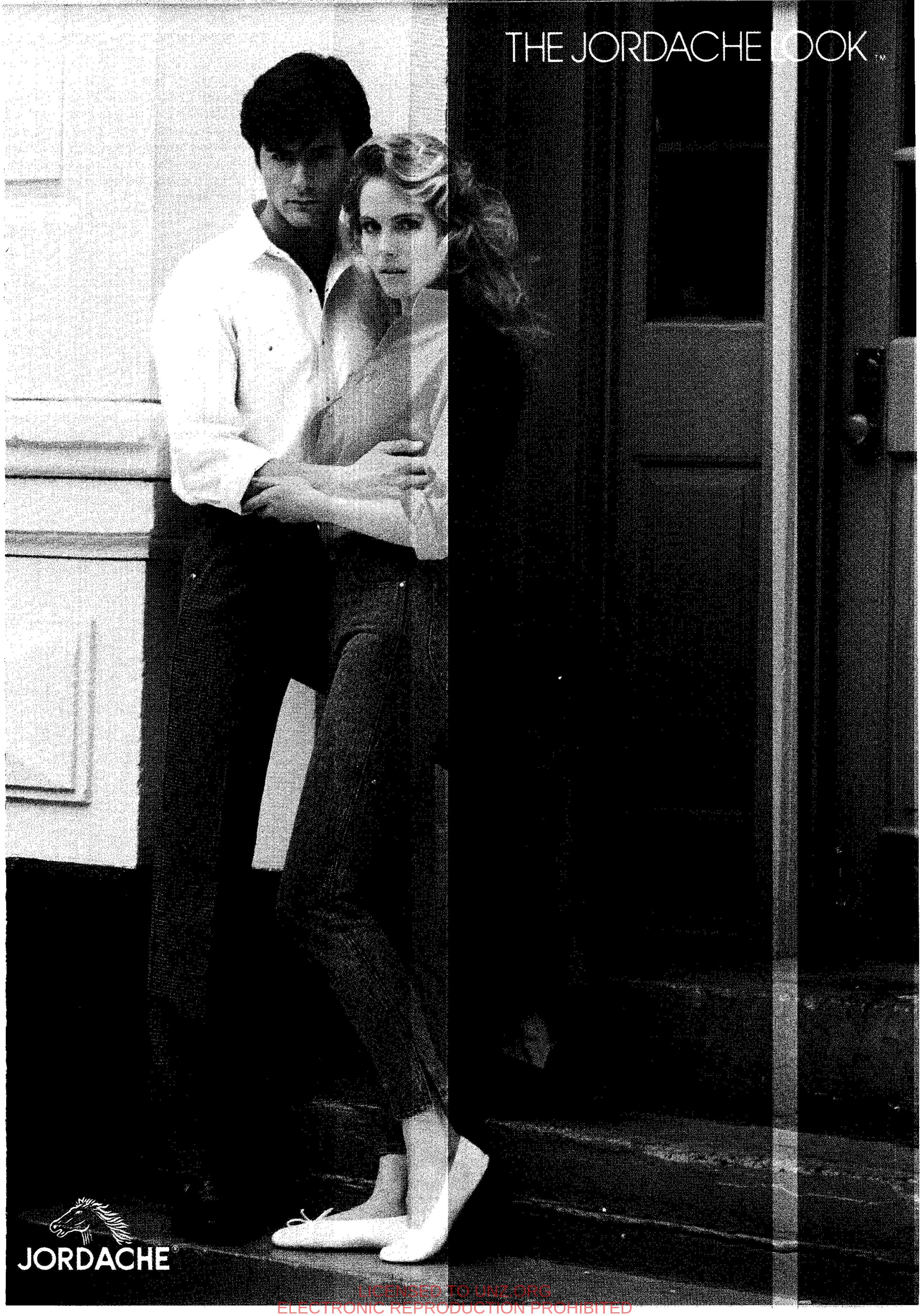
Emily Glickma
Manhatta

JUST WHEN I THOUGHT “YOU PEOPLE were finally getting over your i responsible attitude toward blacks, yo run Lally Weymouth's hatchet jo There are real problems between black and Jews; Jackson has much suppo in the black community because he ha the courage to address these problem

Fred Beaufor
Berkeley, Cal

Poor Little Rich Kids

THE IRONIC END OF THE DIANA ROS playground story comes when we lear from Henry Stern that “no substantia city funds” will be used to build a “sma but exquisite” playground named afte Ross at 81st Street and Central Par West [“Letters,” March 5]. I though Ross was working to provide a playground to be used by poor children wh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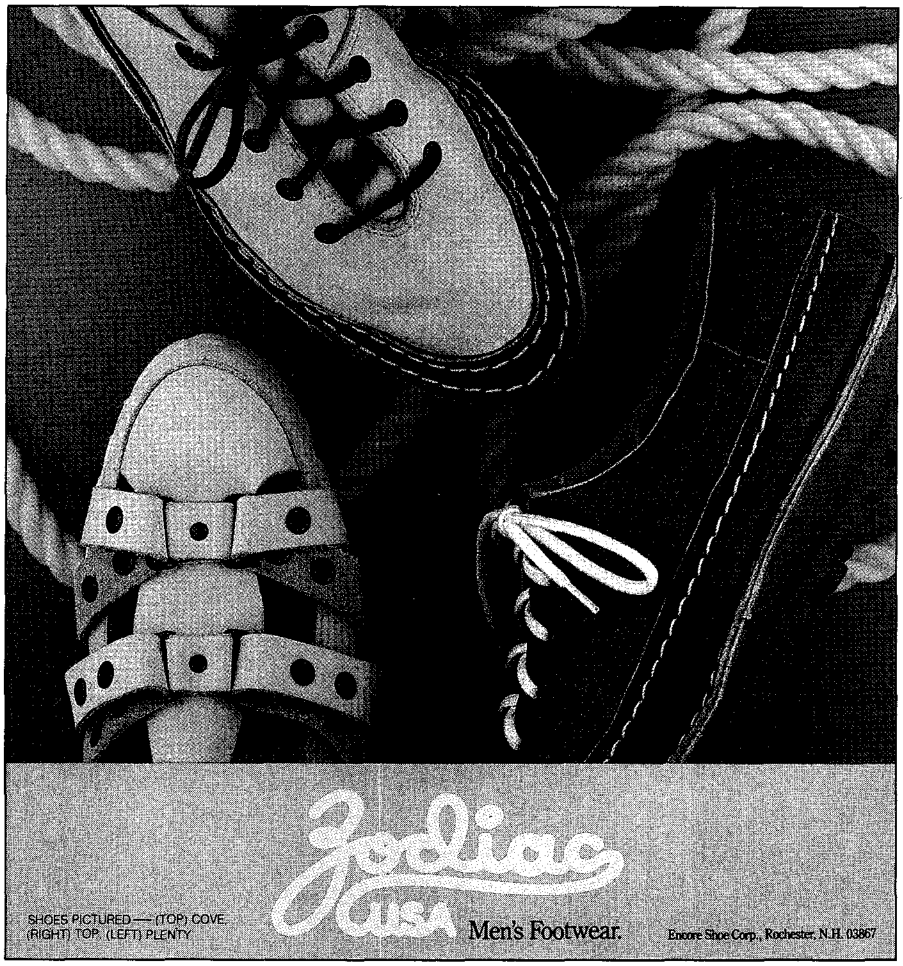

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(RIGHT) TOP. (LEFT) PLENTY

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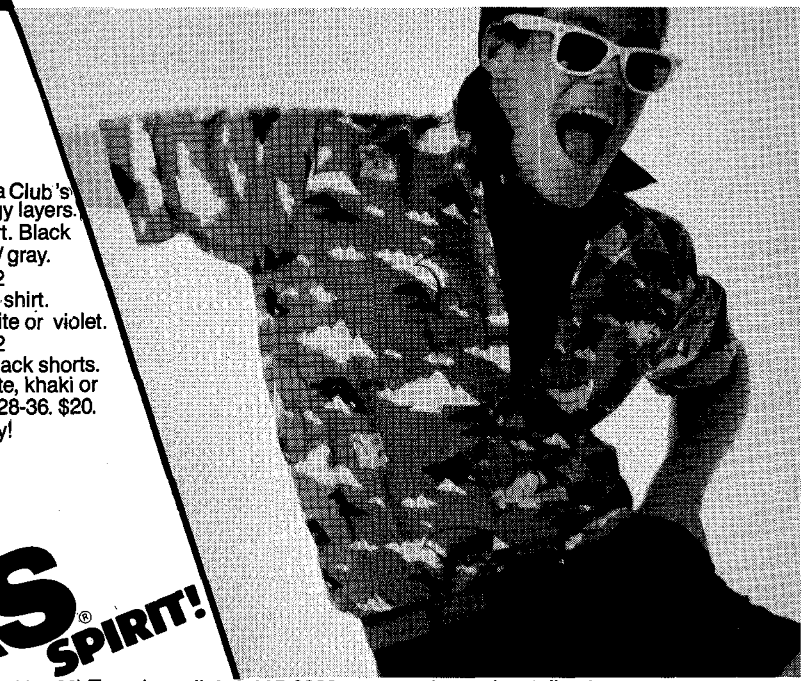


have no place to play. Perhaps our park commissioner hasn't noticed, but 81s Street and Central Park West is hardly depressed area. The existing, perfectl adequate playground is used by relatively few poor children and is locate only a few blocks away from the magni icent playground at 86th Street and Cer tral Park West.

Ellin Horowit
Manhatta

The Right Angle

MICHAEL KRAMER DESCRIBED GAR Hart's position on Israel as "right ["Hart Stopper," March 12]. What is "right" position on Israel? Right fo whom? Right for American Jews? Righ for the Palestinians? Right for the Jewis state of Israel? The word "right" has s many meanings and connotations it i ambiguous. "Right" generally shoul mean that there is a consensus of agreement between the two or more partie involved. Is there really a consensus i America about what is right in Palestine? With all the furor over Jesse Jackson's campaign as it relates to that question, I think not. Michael Kramer need to clarify his analysis. The word "right" cannot possibly ever be used to describ the heartbreaking situation in Israel.

Emilio Speranz
Brookly

Patchwork

KAY LARSON'S FINE ARTICLE ON RESTOration ["Art: The Latest Supper," Februar 13] does not mention the practice o some Italian restorers of leaving tes spots, or test patches. The patches ar rectangles of varying sizes left in th midst of the painting to demonstrat the contrast between the painting's surface before and after restoration. Mos restorers work in small areas at a time and test patches are helpful as the wor progresses. But the decision to leav these patches on prominent parts of th painting after the painting is complete is horrible to me. I have seen test patche in the most distracting locations— across the throat or forehead of portrait or looming darkly almost in th center of an otherwise light landscape.

Edward J. Malone
Manhatta

Kay Larson replies: There are tes patches on the Leonardo, and some o them are in terribly conspicuous spots. was not told whether they will remai after cleaning.

Correction

In a special business-travel advertisin section, the telephone number fo Northwest Airlines was listed incorrectly. Northwest's number for reservations and flight information is (212 563-7200.

NEW YORK

INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Insiders Pick 'Terms,' MacLaine, Nicholson for Oscars

If ten of the film industry's leading critics and analysts know how o read their colleagues, *Terms of Endearment* will sweep next month's Academy Awards.

The panel, polled in the April issue of *Film Comment*, was unanimous in predicting that the "gentle blockbuster" would walk away with the Oscars for Best Picture and Best Adapted Screenplay, with Jack Nicholson taking Best Supporting Actor. Shirley MacLaine got nine votes from panelists for Best Actress, also for *Terms*, although one critic voted for another *Terms* star, Debra Winger. *Terms* director James L. Brooks got the majority of the panel's votes for Best Director.

According to one industry insider, *Film Comment*'s panelists feel *Terms* is "middlebrow and commercial" enough to be named Best Picture.

Film Comment's panel was split on other categories, but the majority chose *The Big Chill* for Best Original Screenplay (because, *New York*'s source explained, "that's what Hollywood thinks is hip"), *The Right Stuff* for Best Cinematography (a "consolation" prize, he said), *Fanny and Alexander* for Best Foreign Film, Robert Duvall for Best Actor, in *Tender Mercies*, and Cher as Best Supporting Actress, for her role in *Silkwood*.

Another Autopsy Two-Step

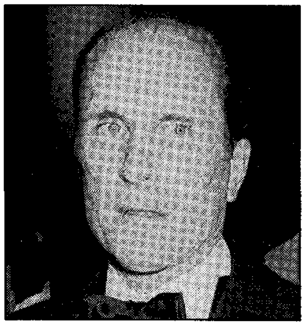
The city medical examiner's office, already under fire for its autopsy findings in the case of a man who died in police custody, has issued two conflicting reports on another recent death.

After Aviva Shauli's Israeli-born husband was found dead, last June, the young widow says she was told by an official pathologist that the cause was probably a heart attack but that further tests were needed. In October, she received a report that said methadone had been "detected" in her husband, a 28-year-old Queens real-estate salesman, and that a small amount of alcohol had shown up in his brain. "This man never took drugs and rarely drank," said Shauli. "I said, 'Are you sure it was methadone?' and the doctors said, 'No doubt about it. We did the tests twice.' "

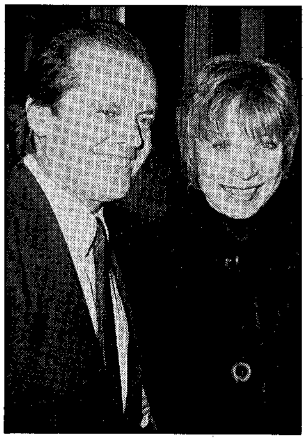
Shauli, suspecting someone might have forced drugs on her husband, hired detective agencies, none of whom found that he had used methadone, says one of the firms, C.I.C. The widow says she persuaded the medical examiner's office to redo the tests and was told by a physician in the office "that there was no change in the results."

But this month, Shauli finally got the new results in writing: "Methadone—not detected," says the second report, which makes no mention of alcohol. "The head of toxicology [Dr. Milton Bastos] told me, 'I believe this was a big mistake, and the tests were mislabeled,' " said Shauli. "I asked which report was accurate, and he said the second one, but I still don't know what to believe."

Chief Medical Examiner Dr. Elliot Gross insisted, "I can't discuss individual cases, but I am looking into this matter further." A Mount Sinai pathologist said that, even if the methadone and alcohol initially reported had been present, "in those quantities they couldn't be the sole cause of death."



Oscar nods? *Duvall . . .*



. . . Nicholson, MacLaine.

TV news: *Russians are coming.*

U.S. Demands Latin Medal

The State Department may have misgivings about Guatemala's human-rights record, but it seems to want a medal from the military dictatorship.

Guatemalan president General Oscar Humberto Mejia declared recently that outgoing United States envoy Frederick Chapin wouldn't get the Order of Quetzal—a medal customarily bestowed on departing foreign ambassadors—because he "did nothing" for the country.

That led a State Department official to reprimand Guatemala's ambassador here, according to *New York*'s source. "No one would normally want a medal from such a regime," the source contended, but he pointed to a recent study by the liberal Council on Hemispheric Affairs that claimed that Chapin was soft on despots and "the worst" American ambassador in the region.

Soviets to Beam This Way

Bored with network television? Then try to get invited to Columbia University's prestigious Harriman Institute, which is rigging up a satellite dish to pick up TV programs from Moscow.

The institute is devoted to Russian studies, so the experiment will come in handy for "Kremlinological tea-leaf reading and seeing what values they're exuding in programs," said the department's assistant director, Jonathan Sanders. He conceded, however, that there will be an element of entertainment.

"Once a day, they run commercials, twenty minutes of them, one after another," he explained. "The funniest one I've seen showed somebody beating a pan with a hammer to show how solid it was. It never occurred to them that they'd made a pan four or five times heavier than necessary."

otographs: top, Ron Galella; center, Peter Savignano/Galella; bottom, Ken Schaffer.

Reagan Pin in Crash

BUFFETED BY HEAVY WEATHER, A SMALL aircraft laden with Federal Express cargo crashed in Pennsylvania last November, killing its pilot. This is just now getting national attention because one of the surviving pieces of freight was designed for the Reagan re-election effort—and has been presented to the president for good luck.

The plane that crashed belonged to Aero Taxi, of Philadelphia, which had been contracted by Federal Express to deliver cargo between Philadelphia and Wilkes-Barre. "We've had only one or two incidents like this, mostly with small aircraft," said Federal Express executive Jack Sommers. Most of Federal Express's cargo is carried by company-owned DC-10's and Boeing 727's.

The presidential cargo was a gold-plated lapel pin emblazoned with Reagan's signature, dispatched by one of campaign pollster Richard Wirthlin's aides. "We were sending it on behalf of the pin's designer, Patricia Brockbank, to see what it would cost to reproduce for as many people as possible who support Reagan," said Cathy Chamberlain, the Wirthlin aide.

Although the box was mangled, the only damage to the pin is that "it's slightly bent," Chamberlain said. The pin was presented to Reagan this month at a Conservative Political Action Committee reception.

Julie Andrews to B'way

DIRECTOR BLAKE EDWARDS DIDN'T MAKE the money he expected on *Victor/Victoria* as a movie, so he's going to remake his property as a Broadway show.

Because reported "questionable and perhaps excessive expenditures" caused the movie to lose $22 million for M.G.M./U.A., Edwards lost out on part of his fees, which were contingent on the film's profitability.

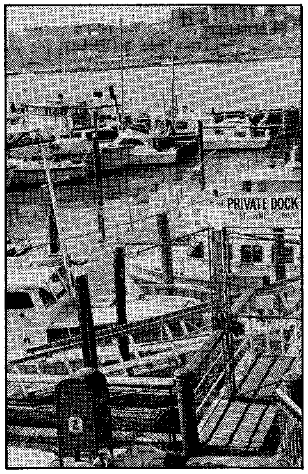
Edwards's wife, Julie Andrews, who starred in the farce, will also appear in the Broadway production, according to sources.

NEW · YORK
NATIVE

Gay press: *Hart's the one.*

Lucky save: *Reagan pin.*

Andrews: Victor *again.*



Docked: *Boat-basin blues.*

Gays Split Over Primary

IN SPITE OF FORMER VICE-PRESIDENT Mondale's record of supporting gay rights, *New York Native*, the city's leading homosexual newspaper, endorses Gary Hart for president in the current issue, out this week.

In a front-page editorial, the *Native* contends that Mondale's "A.D.A. style of liberalism" has provoked "mistrust and contempt for the machinations of the party and labor" and urges its registered-Democrat readers to vote for Hart in the April 3 primary.

The *Native* decision has drawn fire from other gay organizations and activists, including Allen Roskoff, president of the New York Americans for Democratic Action, who is on the April 3 ballot as an alternate delegate pledged to support Mondale at this summer's convention. "This 'A.D.A. style of liberalism' has been at the forefront of support for lesbian and gay rights. Where has Hart been? He's been absent," Roskoff said.

Since September 1982, when Mondale made what was considered a ground-breaking declaration of support for homosexual rights at a Human Rights Campaign fund-raiser, the former vice-president has gained endorsements or support from homosexual organizations, including a preference vote from Manhattan's Gay and Lesbian Independent Democrats. Mondale supporters point out that Hart has never met with his gay constituency in Colorado and has said he will not co-sponsor a lesbian-and-gay-rights bill, introduced in the House in 1979, although he has said he will vote for it when it comes before the Senate.

Why did the *Native,* which claims a metropolitan-area readership of 80,000, endorse Hart? Publisher Charles Ortleb explained, "Defeating Reagan is our number-one aim. We think Hart will win."

The Advocate, a national gay newsmagazine, has not endorsed a candidate, but owner David Goodstein has supported Mondale in his regular column.

New York's Boat People Charge City With Piracy

BOAT OWNERS AT THE 79th Street Basin are threatening to sue the city for piracy.

The dispute began in 1980, when the Parks Department declared the marina a fire hazard and tried to shut it down. In recent weeks, firemen have staged a series of surprise searches of boats, which were authorized by Parks Commissioner Henry Stern—who, as a councilman-at-large, went to court on behalf of the owners in 1980.

"They came during the day, when they thought nobody would be home," said an organizer for the owners' Hudson Harbor Preservation Association. "Several of the boats are federally documented, and if anyone but the coast guard boards them without permission, our lawyer says that that's piracy."

Parks Department chief counsel Rudy Taylor said that the raids took place because owners had not complied with a court settlement that he claims required them to stop using propane for heat and to comply with other fire regulations. "Piracy is the forcible taking of a boat on the high seas. These boats are docked," he added.

Does Stern intend to close the boat basin? "I've nothing to say about that," he told *New York* through Taylor.

Photographs: top, Robert Sherbow/Uniphoto; center, Ron Galella; bottom, Carol Bernson/Black S

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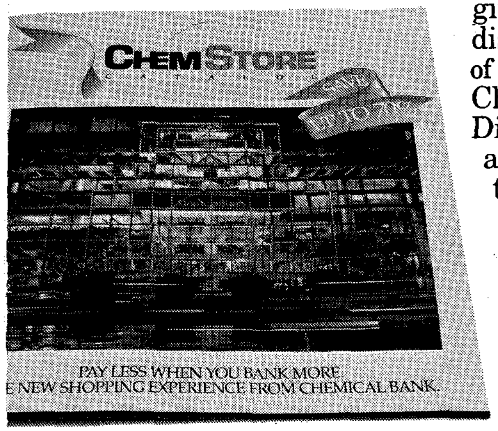
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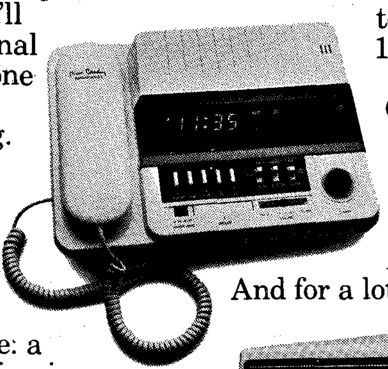

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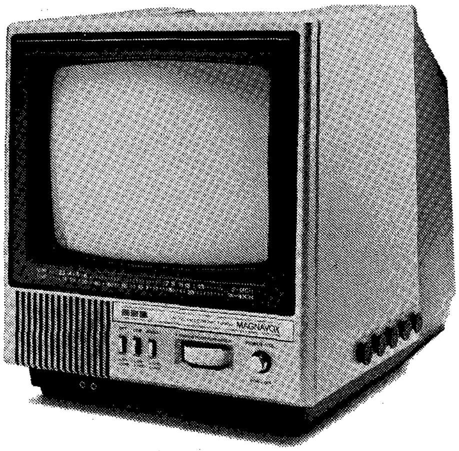

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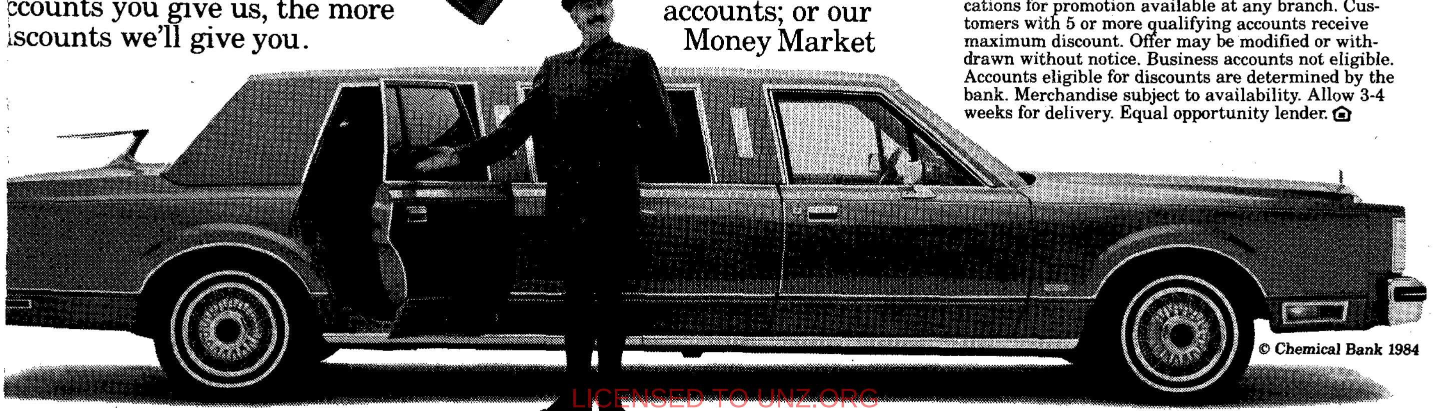

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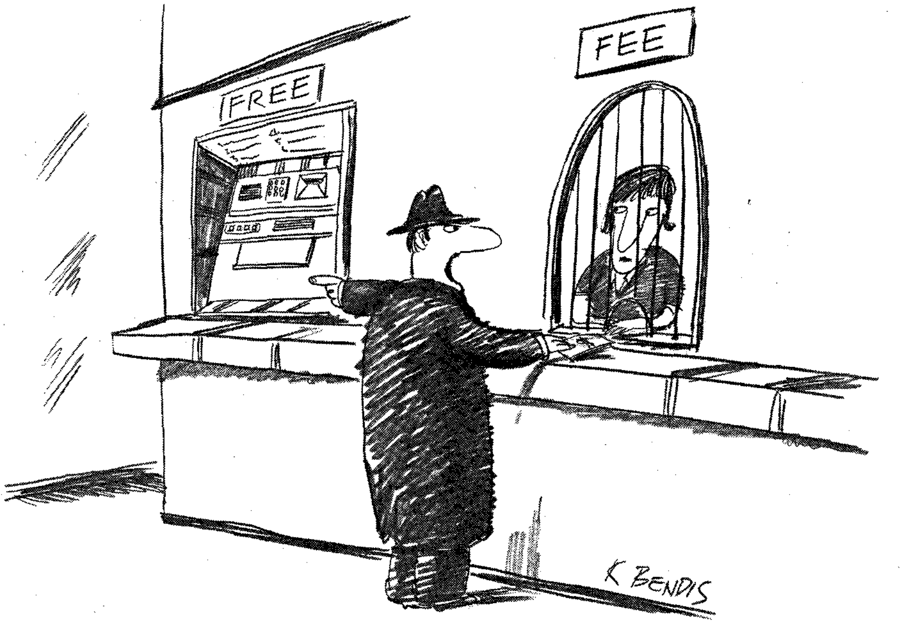
The Bottom Line/Jack Egan

THE HIGHER COST OF BANKING



Man versus machine: *Human contact costs money now.*

The Fees Unfold

IF YOU HAVEN'T CHECKED THE FEE schedule at your bank lately, you may be in for an unpleasant surprise. In the last few months, a number of major New York banks have significantly increased their charges for basic services, and in some cases fees are being imposed for what used to be free transactions.

Item: The basic monthly charge for an individual non-interest-bearing checking account at Manufacturers Hanover Trust is now $8, plus 50 cents for each check that's written. Moreover, Manny Hanny customers are now charged $1 for asking a branch employee for their balance instead of using one of the bank's automated-teller machines to make the same inquiry.

Item: Buffalo-based Goldome, the state's largest savings bank, now docks customers $10 for a bounced check, up from $7. And if a customer closes an account at Goldome within six months of having opened it, the change of heart will cost him $25.

There are two trends at work here—automation and deregulation. Banks that have invested heavily in automatic tellers and other electronic systems are trying to discourage customers from relying on bank personnel. As more and more business can be done through machines, banks are charging customers for services that require handling by employees.

Banks have been paying higher rates for deposits, following the elimination of the legal ceiling on interest rates. Citing the added expense, banks have "unbundled" their fees, increasingly pricing services separately.

"With deregulation and the new competitive environment, all financial institutions—not just the banks—are re-evaluating the services they are offering," says Marc Chodorow, spokesman for Goldome. "Some things that were traditionally free and certain services that required a lot of labor and time have been adjusted to cover the costs of these services."

"We're talking about a fundamental change in banking," observes Robert Hutchinson, vice-president for retail banking with Manufacturers Hanover. "Banks all across the country are changing their policies, going from implicit pricing to explicit pricing."

Besides trying to tailor fees to the actual cost of a service, banks are also trying to induce customers who do business with several banks to consolidate multiple accounts within a single institution in order to avoid fees. In some banks, the maintenance of certain deposit minimums lets customers escape checking-account charges. But these minimums are also on the rise.

If you keep a minimum balance of at least $1,000 a month in a non-interest-bearing checking account at Chemical Bank, there is no monthly fee. Previously, a minimum of $500 in such an account would have enabled you to avoid charges. But most banks now also cou the money you have in certificates deposit and money-market accounts, top of average checking balances, as offset to checking fees.

While the increase in banking fe will affect some customers more th others, depending on their needs a the total size of their accounts, one ar that has irritated almost everyone h been the time that banks take to cle deposited checks before making fun available. Here the trend is toward mo regulation.

On March 8, New York State becan the first in the country to put into effe strict new rules to reduce the time ban have to clear checks. Checks of $100 less, which constitute about 80 perce of all transactions, must be cleared commercial banks within one busine day. That means a check deposited any time on a Monday can be drawn at the start of business on Wednesd For checks over $100 and up to $2,5 that are drawn on other New York Ci banks, the funds must be availab within two business days. For chec from other New York State banks, t maximum clearing time is three da and funds drawn on out-of-state ban must be ready for withdrawal after s business days.

Thrift institutions have been giv more leeway. They have to clear loc checks within three business da checks written on other banks in t state must be available for use with four business days; and out-of-sta checks must clear within eight busine days.

The new rules on check clearing we set last December by the state Banki Department, following passage of a b in Albany. State Senator Franz Leicht has introduced a bill to disallow ba fees that are considered unreasonab Such a determination would be made the state Banking Department, based a bank's costs.

The Manhattan Democrat wants make sure that individuals or small bu nessmen with modest accounts don't g gouged disproportionately by the rise fees.

"Those who pay through the nose a individuals with savings accounts th earn only 5.25 percent interest, or w have checking accounts that earn interest," says Glenn von Nostitz, legi lative counsel for Leichter. He argu that the banks actually make money these accounts because they pay little

Illustration by Keith Benc

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nothing for the funds, which they the lend out at sharply higher rates.

The New York banks note they a paying the highest interest rates in th country on money-market accounts, ar that their cost of doing business is larg particularly in New York City, whe labor and real-estate expenses are ve high.

Most individuals who earn high rat on their deposits also have sizable a counts, which lets them avoid charg such as checking fees. The brunt of th fee increases, certainly in percenta terms, falls on customers who don't ne essarily benefit from the higher rat available from the banks and who don need the more sophisticated servic that banks are providing.

While deregulation increases pricin efficiency and improves competition, initially raises costs the most for th smallest users.

When Wall Street eliminated fixe commissions on stock trades, instit tional investors got a discount, while th average investor was faced with high fees. The split-up of the telephone com pany has also had this effect, raising th most basic rates while offering a brea to bulk users of long-distance line Banking deregulation is penalizing th smallest savers.

Some banks, sensitive to the charg that they are trying to drive away th little guy, have been more cautious i hiking fees. Chase Manhattan, for on continues to offer a "nest egg" accou for small savers, which has no month fee and requires a $1 minimum balanc Chase, which is currently under fire fo closing about 50 branches over the pa six years, many in economically margi al areas, has not raised its charges an has no current plans to do so. "We'r purposely in the middle on fees, an don't want to lead the pack," says a ban spokesman.

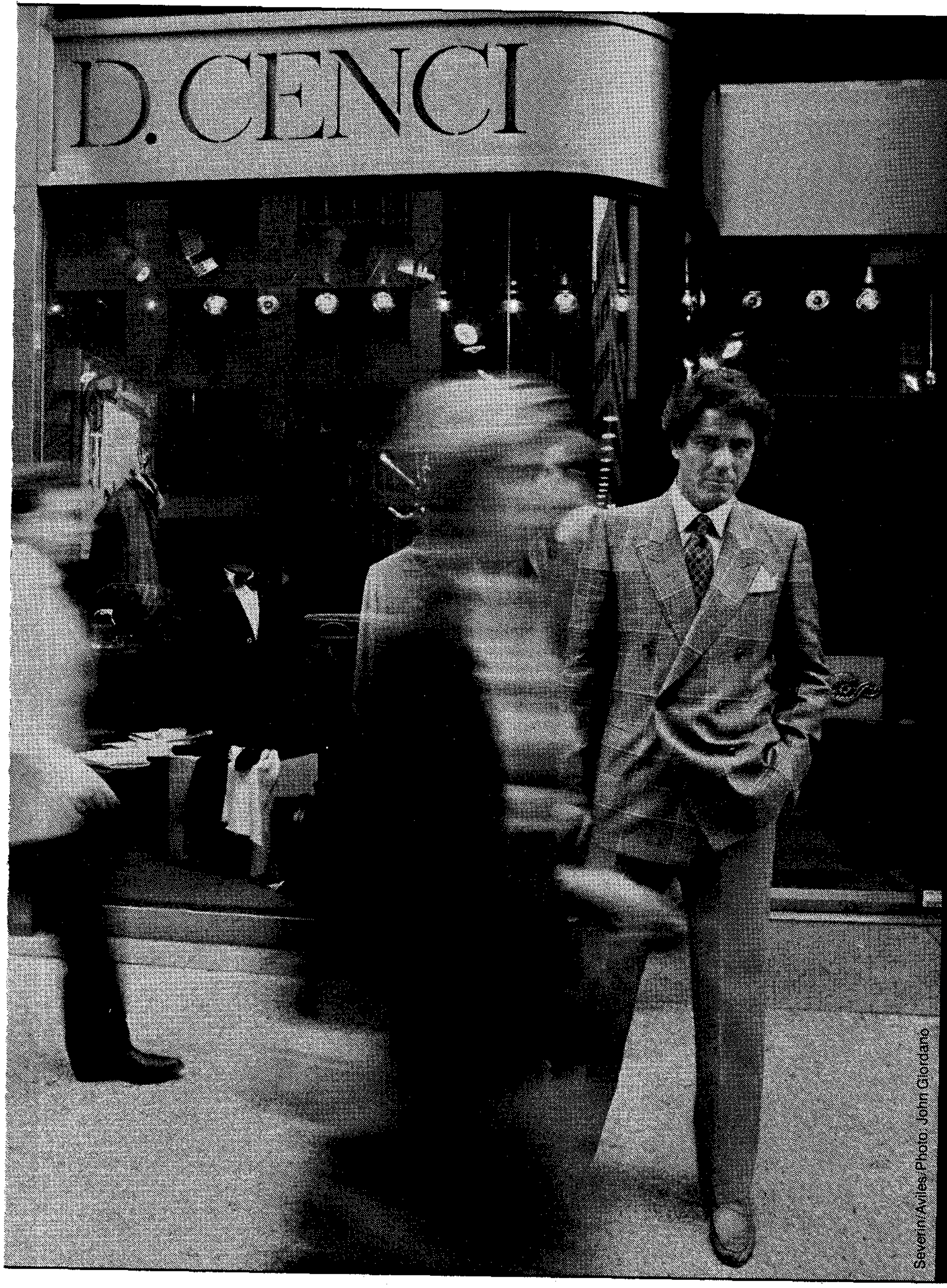
Similarly, Citibank has held steady o fees. The bank suffered a public-rel tions debacle last year when it tried t offer personalized services to big cu tomers while attempting to keep anyon with a household balance of less tha $5,000 out of its branches, forcing the to use automated tellers.

For the individual facing higher ban fees, several strategies are available:

Anyone who has accounts sprinkle around town would be smart to co solidate his or her banking business i one place. Establishing a substanti relationship with one bank will not onl help cut fees but make it easier t obtain a loan and get good service. Fee still vary considerably from bank t bank, so it may be worthwhile to sho around.

Deregulation has made banking mor complicated, and it requires that th customer become more astute. ■

D.CENCI MAD.AVE



Severin/Aviles/Photo: John Giordano

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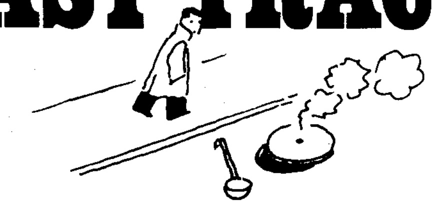


PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

☐ Two assorted sushi platters, four club sodas, one salad, two papayas, two coffees, at Seryna(11 East 53rd Street), $67.12 without tip.

☐ Five-bedroom house with wood-burning fireplace in the East Nineties near Park Avenue, $930,000.

☐ An old-fashioned egg cream at the Center (520 Seventh Avenue, at 38th Street), 60 cents.

CIVICS

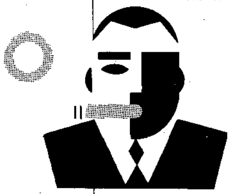
The Laughing Republican

OUR FRIEND THE MONEY MAN was spotted at Le Cirque the day after Super Tuesday, chortling into his crème brûlée.

"What's so funny?" he was asked.

"Oh, nothing," he said. "It's just so pleasant being a *Republican* these days. No surprises."

"What do you mean?"



"Well, I was just thinking about all my friends who were backing Mondale. He seemed perfectly dependable. A born loser, but very solid—give you a good run for your money. Then, pffft."

"It sounds as if you think it's all over."

"Oh, it is, it is. Super Tuesday just prolonged Mondale's agony. There's no way he's going to come back—the whole psychology's running against him. And I don't buy the scenario about someone like Kennedy coming out of the woodwork. The question now is how Hart will do against Reagan."

"How do you think he'll do?"

"Either very, very poorly . . . or very, very well. But if Hart's going to do well, I think he's going to have to make his position clear on some very basic issues."

"Like what?"

"His name and his age."

Joe Klein

COMING UP

LIBERACE REMEMBERS

"YOU JUST DON'T THROW FURS AWAY because they get dirty," Liberace was saying not long ago in the ladies' room at Radio City Music Hall. Liberace said his cleaning bills "run to $20,000 a week." "Lee," as his friends call him, was in the vast Art Deco lounge posing with the Rockettes. His 125-pound ermine-and-spangled cape was hung neatly by the marble sinks, but only one photographer had come to call. Still, starting April 15, the 64-year-old performer is booked—"for the first time in twenty years"—for two weeks at Radio City, and he said, "I'm bigger now, much bigger than I ever was. In Egypt they know me, and in Tokyo!"

He had arrived in New York from the security of the Nevada desert, the small comforts of his Liberace Museum and shopping plaza ("I have a desk that the Russian-Franco alliance was signed on!"), and the knowledge that his real-estate holdings alone make him a very rich man. But the harsh verities of the city were beginning to wear on him; he looked tired, sad. The interviewers, such as they were, did not care to hear how he got his start by placing a candelabrum on a piano and wearing paillettes. He sounded unspeakably bitter.

"Elvis! He copied me. Elton John, the same. Look at my rings. Queen Elizabeth gave me this one. We write each other letters. I have her letters framed at my museum."

It has not escaped Liberace's notice that these days reporters don't want to know about his collection of Napoleon's china but about his palimony suit, filed by his former chauffeur, Scott Thorson. "He was into heavy drugs," Liberace said. "He threatened me: 'If you think Billie Jean Kin was something, wait till I get through with you.'" The palimony action was dismissec

"Have you seen the world's most expensive fur coat?" Liberace was asking a Rockette with hair the yellow of a traffic sig "The train is sixteen feet, all Norwegian

white fox," Liberace said, and held out his hand for another dancer to inspect his ring: "You can't believe how many stones I lose a year," he said.

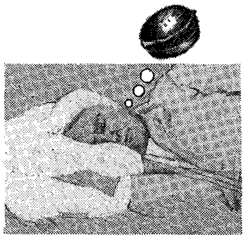
Then the Rockettes vanished into the commissary for their lunch, and Lee had to retreat into the men's room. It was matinee day at Radio City, and the noise from the lobby drifted up, but Liberace left the men's room curtains open, and through the draperies you could see the dresser taking o his chartreuse satin chinoiserie cape, the matching embroidered trousers, the sparkling boots. For a moment, the dresser wandered out of view, and Liberace slumpe in an overstuffed chair, clad only in his Jockey shorts. He stared at himself in the mirror. A very pale man without any clothe on stared back.

Marie Brenner

Photograph by Sonia Moskowitz. Illustrations: top, Guy Billout; bottom left, Anders Wenn

MR. PEEPERS'S NIGHTS

Isaac and the Bababurgers



THERE WAS A LOT OF COMMOTION before the Hard Rock Cafe opened. I read "Hard Rock" so many times that I began to get that familiar nervous feeling of things passing me by. Surely I knew better, knew that I was being manipulated by the eavy pen of Bobby Zarem, but there is something mperative about pictures of thin, boogying bare skin, thick air, and smiles caught in the moment, that sings to my resbyterian blood and lures me as it has since my chooldays when I used to sit with *blomov* open on my lap and the *Herald ribune* next to me and there, in the green f Connecticut, feel the tremors of the ew York night train passing me by. hose people were there, I must hurry to atch them. But they were never quite here, they were off to the next place, eaving me stuck with the wrong group on he wrong night at the wrong time.

I wondered what a fine son of the South ike Isaac Tigrett (now disguised under eard and layers of Indian mysticism) was oing as the owner of the Hard Rock, ringing American truck-stop food to Vest 57th Street. Of course, it all had ome via London with a London sanction. ut still, here was an American re-creation f an English restaurant that was itself the e-creation of a mythical American estaurant. Very confusing. I thought of e Drugstore in Paris, and how many ights in its brass and amber-lit total honiness I had soothed my foreign soul vith the palest and fakest of Cokes.

In 1971, it was Tigrett's then-Marxist dea to put a Tennessee truck stop in the niddle of Mayfair and open it to veryone. He didn't quite go all the way to ypaper and slamming screen doors, oke machines, pig sandwiches, vaitresses who smacked their gum and ad personality, the smells of grits and ggs, and "meat and three," but he did ring them the hamburger, which until saac, mostly meant Wimpys. He found hat after the Hard Rock was built, it was oo gleaming, so he had some men come in with chains to eat up the tables and walls. Of course, it was a rich success, nly now, in its late phase, known as "the migraine palace," eafening to all but the invincible Sloane Rangers. I tried to magine all this on West 57th Street and went to see.

The place was terribly wacked out, rather like Apple ecords' headquarters in London of the sixties. Up on Isaac's od Wall hung various icons and fetishes: a Krugerrand, a iant condemned Quaalude, Isaac's mother when she was a oung deb, and a huge dominating picture of his guru, Sai aba, over a hologram of a receiving angel. "Who do you ove?" it said. Well, "who loves me?" I thought, and bit hard nto my squarish burger, which had definitely been through patty machine. Above that, visible from the balcony, it said, All is One." Obviously, this was no simple one-third-pounder on a sesame-seed bun. This was a divine burger, an avatar. Along came Rock Brynner, the night manager, a novelist, with just the right cheekboned and indented presence. He told me a bit about his past. "At fifteen, I was a lush. I was a sixteen-year-old lush at Yale. I was a lush till I was 26." Then out of the hickory mist Isaac materialized with his Indian shirt and burning blue eyes. His charm was part Tennessee gentry and part Indian caves in otherworld sandals. Here were two reclaimed sixties souls who had been through it all, made their mistakes, recovered, and gone commercial. As Isaac's blond mother, Frances, proudly told me, "He really knows how to turn those tables over when they stay too long." Yes, he had gone about it all just the right way with the first parties for the Junior Committee of the Boys' Club, Youth Against Cancer, and now the opening.

The Cronkites

Isaac and Mom

Murphy and Miss America

There was a moment, after we had passed the ravening photographers, when I stood there at the Hard Rock thinking, "What am I doing here?" I saw that expression cross other entering faces as they became aware that the seated dinner for Eddie Murphy was never to be. Then it became clear that the room was indeed filled, as promised, with the famous, from Miss America through Warhol with various starletti (Diane Lane, Matt Dillon, Ron Wood) in between. The large space, like a giant paramecium, gobbled each particle of brief glory and contained it. All the stars were hastened upstairs. There was Isaac's mother with a southern-belle gardenia in her hair and his very establishment businessman dad, who was looking around for his third wife, Pat.

"I don't see Walter Cronkite," Mort Zuckerman said.

And then, horribly enough, we did. And Betsy Cronkite too. And Morley Safer, but that was a little more excusable.

"We finally made it to one of your events," Cronkite said to Zarem.

"I think it's the end of Western civilization," said a pressman looking dolefully at Cronkite.

All agreed it felt like the sixties, with faces like Terry Southern coming out of the time warp.

A thick wedge of burliness surrounded Eddie Murphy and flung him upstairs next to Miss America.

Rock Brynner prepared a plate of food for his father, Yul, who along with Dan Aykroyd, Isaac and others, owns the Hard Rock. This night was as much about fathers and sons as anything else. The wayward sons' returning to the star fathers and the fathers who always forgive and love. "Isaac is his own man," said his father, John, "an uncommon man."

Jann Wenner told Ahmet Ertegun he should be the next editor of *Rolling Stone*. Pretty girls came and stood hopefully close to Mort Zuckerman on the staircase. Eddie Murphy went to see Duran Duran and the hired Beef stood around. No one got hamburgers. Walter Cronkite stayed till one—or so I am told, because Peeps went home, as usual, at eleven.

tographs by Allan Tannenbaum/Sygma.

SHOPPING

LAND OF THE GIANTS

SEND A CHILD OF THE suburbs to the new Pathmark supermarket downtown and watch him glide into the wide aisles the way a seal slides back into the sea. Smooth. Relaxed. The born-and-bred Manhattanite, on the other hand, has the air of a Soviet citizen faced for the first time with the abundance of Bloomingdale's. For him, a trip to Pathmark's SuperCenter is a visit to the Land of the Giants—25-pound bags of rice, 14-pound boxes of laundry detergent, 2-pound tubs of yogurt.

Where Manhattan is vertical, Pathmark, at Pike and Cherry Streets, is horizontal. Where Red Apple or Sloan's requires a three-point turn to get from paper towels to tuna fish without knocking over the Roach Motels, Pathmark offers aisles that are five carts wide. And, oh yes, Pathmark is open 24 hours a day.

I cruised the aisles at midnight on a recent Thursday. Most of the 25 sleek checkout counters were closed, but I was far from alone. Stock boys loaded the shelves. Two women argued over Friday's dinner. A man in work clothes bought Fritos. A family of Orthodox Jews explored the No-Frills aisle.

Other highlights of the tour: Eleven and a half feet of shelves devoted to peanut butter and jelly, almost a whole aisle of Goya products, a Cane & Crutch Shop, an elevator, and an off-limits parking lot (kept closed by a pending lawsuit). And all this down the block from where George Washington once lived.

NANCY MCKEON

LOCAL HERO

Lost in the South Bronx

MOST TAXI DRIVERS AREN'T too wild about taking you to the South Bronx. This one was so agreeable that I felt guilty about being afraid. When he asked if I'd like him to wait until I got inside the building where the housing meeting was being held, I refused. I knew where I was.

As the cab pulled away and I began walking down a street whose buildings were all bombed out and boarded up, I realized I was lost. I panicked and began to run; a police car was barreling down the dark street, and I planted myself in its path, waving my arms and shouting for it to stop. The car bore down on me, made a screeching swerve, and then went on its way.

I kept on running and came to a parked car with the shadows of two occupants, just sitting there, waiting. Great, I thought, here's where I get blown away for interrupting a drug deal. But they were the only human beings on this street, and I had to get out of here somehow. I knocked on the car window and backed away as I asked the men where to go. No problem, they said. Just follow us.

I felt a complete fool, but trotted alongside the creeping car. When we got to the right address, they waved at me and smiled. Just wanted to make sure you got there all right, they said.

ELLEN HOPKINS

CHOW

Learning French

IN SEPTEMBER, WHEN THE first class of the new French Culinary Institute graduates after 600 hours, six months, and a tuition of $6,500, New York's master French chefs will be able to hire locally trained apprentices to work in their classic French kitchens.

The school, which opened on March 5 under the direction of Antoine Schaefers at 462 Broadway, is a branch of the Apex Technical School here and is affiliated with the Centre de Formations Technologiques des Métiers de l'Alimentation, in Paris—also known as Ferrandi. But how different is *this* school from all the other French cooking schools around? "We do not graduate chefs, we train only apprentices," says Apex director Dorothy Cann.

On May 30, the institute will open a restaurant, Ferrandi, on its premises. Students will work under Schaefers to prepare the food.

B.C.

NEWS HAMPTON

Fighting Back

IT HASN'T BEEN A QUIET winter in the Hamptons, but it has been an interesting on for those who would like to see *some* remaining beautie protected.

In November, the town of East Hampton elected a Democratic-controlled tow board that has imposed a six month moratorium on mote and condominium construction. And new town supervisor Judith Hope discovered that developers who had bought a 30-acre tract of land and then contracted to sell it to the town for double the money had held back ten acres. The area has Indian graves and artifacts some 300 years old; the town can now condemn this land for preservation.

In Southampton, where development rules have als been tightened, the main issue is whether United Artists will get to erect a seven-theater complex alon a stretch of the highway that leads into the town. Southampton revised its zoning code to stop the complex, but United Artists is suing to overturn this.

Over the winter, Sag Harbor's wharf was surrounded by brick-and-glass stores on one side and public toilets ensconced in a rust-red Long Island Rail Road car on the other. In a referendum two years ago, Sag Harbor's residents turned down buying the store site. Now they'll have to live with toilets on the harbor.

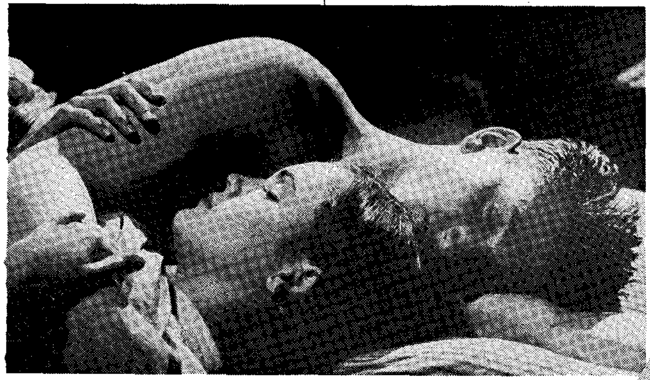
CHRISTOPHER NORWOOD

Photograph by Don Hamerman. Illustration, bottom: Paul Mei

RUTH RECOMMENDS

BY RUTH GILBERT

Brush up on your French and see "Perspectives on French Cinema," ten new films direct from Paris at the Metro Cinema March 20 through 29.



'RACING WITH THE MOON'

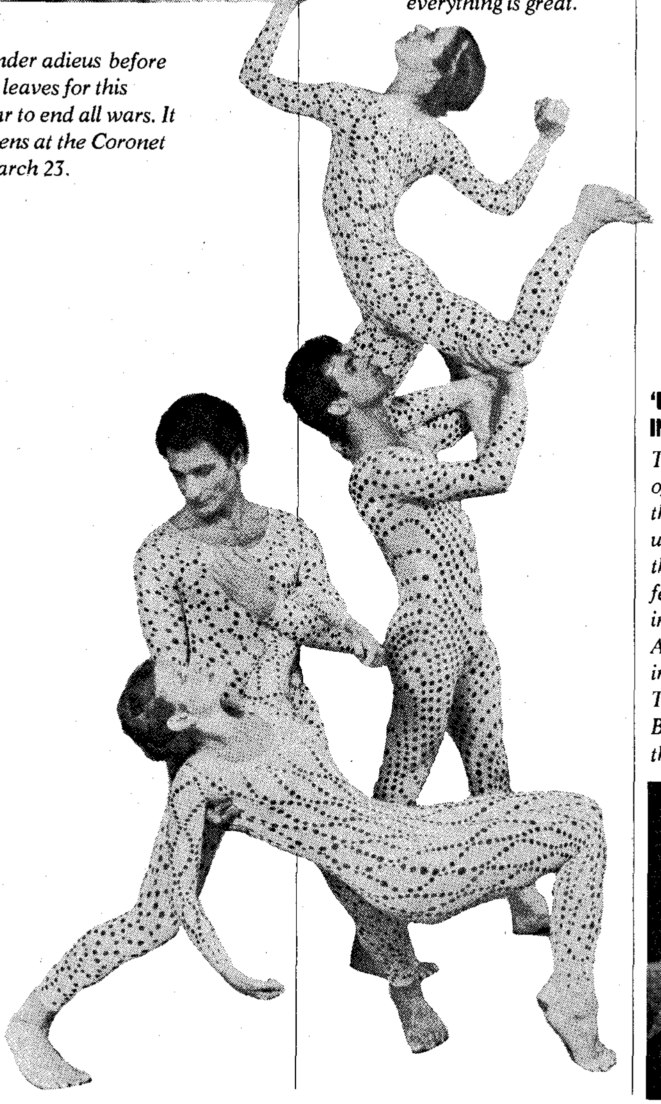
This romantic comedy is set in a 1942 California town and stars Elizabeth McGovern and Sean Penn, seen here bidding tender adieus before he leaves for this war to end all wars. It opens at the Coronet March 23.

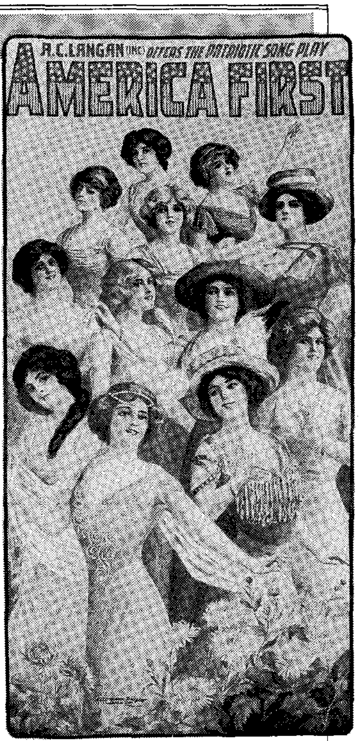
'THE MIND OF A MURDERER'

A documentary on the Hillside Strangler, Kenneth Bianchi (in handcuffs), will be shown on Channel 13 March 22 and 29 at 10 p.m. Bianchi nearly escaped punishment because psychologists believed him insane.

PAUL TAYLOR DANCE COMPANY

The liveliest, most entertaining of all modern-dance groups will be at City Center March 20 through April 15. The repertoire is varied, and it doesn't matter what you see as everything is great.



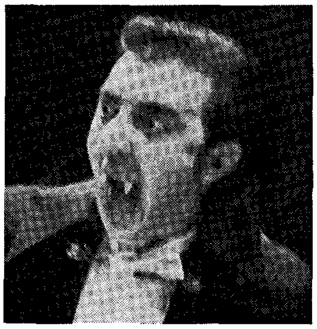

A.C. LANGAN (INC.) OFFERS THE PATRIOTIC SONG PLAY
AMERICA FIRST

NEW YORK POSTER AND POSTCARD SHOW

On March 24 and 25, you'll be able to see and buy American lithographs at the Roosevelt Hotel. The patriotic bevy of beefy beauties is valued at $500.

'DRACULA, OR A PAIN IN THE NECK'

The New Vic Theatre, of London, lands on these shores with its unique approach to the Dracula myth, featuring audience interaction with Anthony Milner's impressive teeth. They'll be at the Beacon Theater through March 25.



otographs: bottom left, Los Angeles *Times* Photo; bottom center, Don Perdue.

NEW YORK

THE DANGER ZONE

HART IN THE HARSH LIGHT, MONDALE GOES FOR BROKE

BY MICHAEL KRAMER

IT SEEMS LIKE FOREVER, BUT THE RACE FOR THE Democratic presidential nomination has been going on for only four weeks. Everyone knows the news: At best—for Mondale—it's a two-man race. At worst—again for Mondale—it's Hart.

Well, as George Bush liked to say before he got his, the opera ain't over till the fat lady sings. But we do know a good deal already—both facts and feel.

THE PRESS SPEAKS

IT IS 7 A.M. ON THE MORNING AFTER SUPER Tuesday, and Gary Hart is having breakfast in the Mayflower Hotel, in Washington. A few minutes earlier, the CBS *Early Morning News* had declared that "Mondale makes it a race again." Hart is not pleased. "Do you believe the networks?" says Hart. "I can't believe it. And look at this." Hart is staring at the morning's Washington *Post,* whose banner headline screams that Hart took three while Mondale took two. A little while later, Hart scratches out "3" and writes in "6½," the actual number of Super Tuesday contests he's won (including the uncommitted slate in Hawaii, which accounts for the half).

Hart's beef is with the press corps' desire for a horse race—and he seems to take little comfort in the accompanying articles that correctly report his remarkable progress.

Added to this is the battle to be "Rocky." At many of his campaign stops, a band plays the theme song from *Rocky* when Hart walks in. And now Walter Mondale has said that *he*'s Rocky Balboa—not Hart. "*Rocky* was the story of a fighter who came back," says Mondale, "and that's exactly who you're looking at."

Most of this is just good fun, of course, a normal reaction for political egos—which, believe it or not, rival even Sylvester Stallone's. Bu this morning, Hart *really* is upset, and the obje of his displeasure is Roger Mudd, the NB correspondent who'd beaten up on Hart th night before. Mudd had been playing snoot the tone of his remarks being that Hart shoul go home, grow up, and then come back to see the establishment's approval—or at least that how Mudd's performance was read by Ha

Gary Hart's rise has confused the established media, which originally created the Mondale phenomenon.

Photographs: A.P./Wide Wor

affers, who would surely have throttled the wsman if they'd run into him after the show.

At one point, the exchange went like this:

Mudd: "Would you do your Teddy Kennedy itation for me now?"

Hart: "No."

Mudd: "I've heard it's hilarious."

Hart: "I don't think it is."

Hart is increasingly sensitive to the accusa- n that he has been stealing the words and stures of John Kennedy. He insists that he's en acting and speaking the same way for ars—which is borne out by those who've fol- wed his career—and he admits that he's be- ming self-conscious about it.

"What am I supposed to do," he asks, "cut my air?"

The Mondale campaign has been trying to ake much of the Kennedy matter—it had ped Teddy would endorse Mondale before e Massachusetts primary. After *New York* ublished Hart's imitation of Teddy Kennedy, an Kennedy Smith, Teddy's sister, sent a sting- g telegram to Hart denouncing him. Mrs. nith even managed to raise the question of the nfusion surrounding Hart's age. She wrote at anyone "46 or 47 years old" should know etter than to mock Teddy.

Actually, the "Kennedy problem," as the me- ia have labeled it, appears to be dying down. welve hours after the networks declared a orse race, CBS's Charles Osgood did a piece r the *Evening News* showing that all the can- idates have appropriated the words of earlier olitical heroes. Mondale was shown using ords reminiscent of John Kennedy and Abra- am Lincoln, John Glenn was seen borrowing om Bobby Kennedy and Martin Luther King ., and even Ronald Reagan was revealed refer- ng to President Kennedy's "Ask not what your ountry can do for you." In other words, it arted way before Gary Hart.

Of greater importance than rhetorical theft is e notion that the press has somehow created ary Hart. In part, this idea derives from the illful way in which Hart has used the media to dvantage. For the past few weeks, Hart's chart- red jet has winged about the country almost onstop. Hart drops from the sky, holds an rport press conference, and appears on the cal television news shows that evening. The sult of all this, says Tom Wicker, of the New ork *Times* (borrowing from Lincoln), is that art's stampede is "a product of the media, and y the media, if not just for the media."

The truth is actually more complicated. In the rst place, the schedule of contests—there were ine major races on Super Tuesday alone—was gged by the Mondale forces for his benefit. "I ught against this crazy calendar from the ginning," says Hart, who is understandably sty at being criticized for using it well. Ac- ally, Walter Mondale got it right years ago: What's really important," said Mondale in 975, "is that the goddamn news media won't ay you much attention until you've be- me big."

Well, Gary Hart became big because he did etter than expected in Iowa and then won New ampshire. The media have simply been following one of the most incredible political takeoffs in recent memory. Hart *is* the story, and it serves no useful purpose to brood over the truism expressed by the Washington *Post*'s Martin Schram. It is the nature of television, says Schram, "that it often cannot cover the passing of the torch without fanning the flames in the process."

What's really going on here is that the established media are having some trouble adjusting to Hart's meteoric rise after having created Mondale, whose nomination was deemed inevitable before the first votes were cast—a call that David Brinkley correctly describes as "woefully, pathetically, and ludicrously wrong."

UP FRONT: *"I never reveal myself or who I really am," said Hart twelve years ago. All that has to change now.*

THE PEOPLE SPEAK

GARY HART MAY HAVE PROBLEMS with his press coverage, but he can't quarrel with the voting returns. As of this writing, fifteen contests have been held, and Hart has won eleven of them. And the story goes way beyond the tally.

Gary Hart has beat Walter Mondale where it hurts—among union members, who represent the core constituency of the Democratic party. With the exception of Georgia and Alabama, Hart has actually won a plurality of union voters, despite organized labor's near-monolithic support of Walter Mondale. The A.F.L.-C.I.O., which has been losing power steadily for years, took a gamble. So far, it's lost—and so far, it isn't taking the news gracefully. Gary Hart, says Lane Kirkland, the A.F.L.-C.I.O.'s president, would abandon labor for "the fabricated futurism of microchip minds." To Kirkland, Hart is a candidate "being sold like new and improved Nyquil"—which sounds a lot like Tom Wicker's complaint.

MIAMI BE H
MONDALE

Walter Mondale may not be scoring with his attacks on Hart yet, but there are signs that the voters are starting to warm to his tough new stance.

In reality, Hart has been a good friend of labor, and if he wins the nomination, he will have its enthusiastic support. "But make no mistake," says Hart. "They won't call me even if I win. I'll have to go crawling to them."

The race for the presidency is a very personal election, by which I mean that those who bother to vote take it very seriously. They may listen to their union leaders' entreaties when it comes to local races where they hardly know the names of the candidates and could care less, but the presidency is different. There isn't a political reporter in America who doesn't have a notebook full of quotes from union members who say, usually in unprintable expletives, that they'll make up their own mind when it comes to voting for president.

Besides his inroads among union members, the pattern of Hart's strength is now clear. He is capturing the votes of all age and income groups except the oldest and poorest. Especially significant are the under-40-year-olds (an "age cohort" in pollster parlance), who, like Hart, grew up with assassination, scandal, and war—the generation that has rejected established political authority as either corrupt or irrelevant but that nonetheless retains a certain idealism and hope.

"I don't know exactly what it is that I've got here," says Hart, "but it seems that I'm tapping a latent and pent-up desire for change."

To these voters, Hart is an outsider running against the existing order, an impression he encourages in television ads that say, "The Washington insiders and special interests have their candidate. . . . Let your vote be a Declaration of Independence."

The depth of Mondale's trouble can be seen when one considers his statement on Super Tuesday. The two keystones of his campaign, said Mondale, are to end the arms race and to restore economic prosperity. But even in Georgia, which Mondale won, the exit polls show that Hart was winning the votes of those most concerned with these issues.

THE SCRUTINY MACHINE

TWELVE YEARS AGO, WHEN HE WAS running George McGovern's presidential campaign, Gary Hart said, "I never reveal myself or who I really am." All that's changing now, and as Hart moves to the front of the pack—the Danger Zone—the Mondale campaign is hoping that the Scrutiny Machine, the investigative reporters now poring over every aspect of Hart's life, will strike pay dirt. So far, the fact that Hart changed his name (from Hartpence) and his signature and a good deal in between has yet to have an impact. Taken together, the anomalies of Hart's past may prove to be meaningless, or little more than the white lies of life. Or they may eventually appear to reflect a fundamentally flawed character, in which case Hart will fall even faster than he's risen.

Hart has been smart enough to treat one issue—his name—matter-of-factly. In full-page ads in papers around the nation, Hart's mini-biography mentions the change from Hartpence to Hart as if everyone did it.

As for the rest, we'll see.

REVERSAL: *Most often, a candidate first perfects his media package, and then his staff finds issues for him. Hart did the issues first. The glitz came later.*

THE BIT PLAYERS

ONE OF THE LESSONS LEARN
in the early going—anc
piece of conventional wisd
that has proved correct-
that Walter Mondale
been hurt by Jesse Jackson
Jackson were not in
race—and it seems unlikely that he'll d
out—Mondale would undoubtedly receive
bulk of black votes. Right now, he's only sp
ting the black vote with Jackson, despite appe
that blacks should vote for him since Jack
can't be nominated.

Jesse Jackson, as usual, has another view. L
week, in Montgomery, Jackson said, "Some p
ple say they are going to support Mond
because he's going to win. Well, he ain't. H
as much sense as a rat. A rat jumps off a sink
ship."

So far, very few blacks are jumping to G
Hart—which is not to say blacks would av
Hart if he became the nominee. The black co
munity's antipathy toward Ronald Reagan
profound. Blacks will support the Democra
nominee, whoever he may be, assuming Jacks
doesn't run in the general election as an in
pendent, a move that would virtually guaran
Ronald Reagan's re-election. That black s
port will be very good news for the Democr
if Hart heads the ticket, since Hart has alrea
shown that he can pull the votes of large nu
bers of independents and moderate
publicans. And these are the voters a Dem
crat must reach if he is to win in November.

By Super Tuesday, John Glenn had becom
caricature of himself. Indeed, when he tried l
week to attack Hart for impersonating Jo
Kennedy, Glenn said, "I'm not playing anyo
but John Glenn." The problem for Glenn w
that he couldn't seem to decide which Gle
he was playing—the hero or the senator.

Glenn's campaign had become virtua
bankrupt, and his top aides spent several d
last week urging him to withdraw. As *New Y*
went to press, it appeared he was going to foll
their advice—though he may try to revert
inactive status, whereby he would sit quiet
hoping for some kind of miracle.

The bad news for Mondale, who must c
tend with Jackson's siphoning operation, is t
all the surveys say that Glenn's supporters w
flock to Hart if their man bows out. Glen
votes have been protests against Mondale. Th
new alternative may be Hart.

George McGovern, after a third-place sho
ing in Massachusetts, has already left the ra
He still says he is "not inclined" to throw
support to someone else, but those who kn
the McGovern-Hart relationship would be s
prised if McGovern ever supported his form
manager.

Within days of the 1972 debacle, Hart w
saying things like "McGovern doesn't know
care much about economics," a remark t
may account for McGovern's having said
Hart's 1984 "new ideas" theme, "Those a
rather attractive slogans, but they really have
intellectual content."

THE ROAD FROM HERE

NOW IT ALL BEGINS TO SLOW down," says Gary Hart. "This business of running only on media and momentum is nonsense. Now we'll have time to really contest the major states, and maybe we'll tually be able to get down and debate some ues."

Hart represents an inversion of the political namic. Most often, a candidate first perfects media package—Walter Mondale calls it the nsel"—and then his staff hurries to develop ues. Hart did the issues first. The glitz came er—which is why he's confident that he will at Mondale if the race finally does turn on the ues. For his part, Hart is already trying hard "detinselize" his campaign. Last week, for ample, he addressed the Women's Economic ub of Detroit. His speech was loaded with ecifics and contained his free-trade mes- ge—a bitter pill for a town hit hard by foreign mpetition. He got the tepid applause one uld have predicted.

Hart will now have fresh opportunities to gue his position as the race moves to the rthern industrial states that have also been aged by the recession.

If Jesse Jackson dropped out of the race—which seems unlikely now—the bulk of the black votes would go to Mondale.

ograph: U.P.I.

The first key test will come in Illinois this ek. If Hart can win Illinois, a state with a ong union tradition and more teachers'-un- members than any other, Mondale will have ly New York, on April 3, to save him.

As of today, Hart's prospects in Illinois are . A recent Chicago *Tribune* poll showed a se race. Mondale's important Illinois ets, the Chicago Democratic machine and ganized labor, are not what they used to be. r labor, the question is the same as everyere: Will the rank and file follow the leaders?

Mondale ponders that one, the machine, ich is at odds with Chicago Mayor Harold shington, is in the midst of a tough U.S. nate primary. The machine's first priority is to ep Washington's candidate from winning the nate seat, which so far is consuming almost all its time and resources. Mondale's ace may be Hart's strong free-trade positions—but Hart's been able to win union votes everywhere else, while Mondale has stood lamely by with his protectionist notions.

In the April 3 New York primary, Hart will face a sophisticated Democratic electorate that is heavily Jewish and liberal. By all odds, it should be for Mondale. But if New York Democrats sense that Mondale's a loser against Reagan, then the same dynamic that's operated elsewhere could blow Mondale out of the race. Governor Cuomo (and the entire state-Democratic-party apparatus) is supporting Mondale. But another popular governor, Michael Dukakis, of Massachusetts, was in the same position as Cuomo and couldn't deliver for Mondale last week. There's simply no reason to believe that Mario Cuomo, alone of Democratic politicians, would somehow be able to transfer his popularity to Walter Mondale. That's just not the way a race for the presidency works.

NEW YORK: *Governor Cuomo is backing Mondale. But can Cuomo do what no other Democrat has done?*

THE DEBATES

AS THE CONTEST MOVES ON, THE candidates' debates will likely take on increasing importance, if only because Mondale seems determined to use each encounter to beat on Hart. From the beginning, the Hart campaign has methodically plotted a debate strategy so that each meeting would serve a distinct purpose. "Our big break actually came before the first debate," says David Landau, a 30-year-old lawyer with a quick mind and strong organizational skills who serves as Hart's deputy campaign manager. "October [1983] was the crucial month. That was when Glenn and Mondale went after each other. Mondale was saying that Glenn voted for Reaganomics, and Glenn was saying that Mondale was a big spender. They went on like that for weeks, and we moved in to become the alternative by saying, 'You're both right, and that's why neither of you can be elected.'

"It was the same argument that we made with success in the first debate, at Dartmouth," says Landau. "Then, in Iowa, at the farm debate, Glenn didn't show. We used that one to outline Gary's farm positions, and the mere fact of Glenn's non-appearance was a victory for our 'We are the alternative' strategy. We weathered Cranston's attack on us at Dubuque—that was when Cranston awakened to our being his main threat—and at Des Moines, we began the theme that Hart could make Reagan look like the candidate of the special interests, but that in a race between Reagan and Mondale it would be Mondale who would be successfully portrayed as a tool of special interests."

Des Moines was also where Hart asked the question that, in retrospect, might be viewed as the point where Mondale lost his chance for the nomination. "It was the simplest of questions," says Landau, "and there wasn't much debate among ourselves as to whether it was the right way to go. Very simply and quietly, Gary asked Mondale to detail where he disagreed with organized labor. Mondale wouldn't do it, and he didn't do it for days afterwards. That was a terrible, stupid blunder.

"At the foreign-policy debate at Harvard's Kennedy school," says Landau, "we got to ask Cranston a question. We took the high road, and Gary said, in effect, Alan, you and I worked hard for SALT II. Why do you think it failed? Was it because some here voted against it? (This was directed at Glenn.) Or was it because the Carter-Mondale administration couldn't get it through the Senate? Once again, our plan was to set us up as the alternative, and this kind of formulation helped that strategy a lot.

"The first debate, at Dartmouth, was where we wanted to impress the national media," says Landau. "And it worked. We received good notices from everyone. The debate in Manchester, by way of contrast, was directed specifically at the voters of New Hampshire. There we said to the people, 'You're being told you have two choices: Ratify the decision of the establishment (Mondale), or send a message to the front-runner. You have another choice. Pick a president, an alternative candidate for the Democratic party, who can beat Ronald Reagan.' "

Manchester was significant for another reason. There are moments in politics—albeit few—when voters who are normally unimpressed sit up and hear something they can agree with, something that causes them to say "Yeah, that's right." Such a moment occurred when Hart and Mondale got into a discussion about the failed mission to rescue the hostages in Iran. Hart described how the mission was aborted because of equipment failure, a conclusion that most of those who watched the debate could understand, since the rescue attempt had been so widely dissected by the press.

The debate in Atlanta showed what can happen when Hart is essentially unprepared, a result of his believing that the most important thing is to be relaxed in the face of attack. There were various points at which Hart could have been sharper, as when Mondale borrowed from the Wendy's hamburger commercial to deride Hart's "new ideas" campaign by saying "Where's the beef?" Hart should have been ready with a snappy reply; Mondale and his surrogates had been using the line for days beforehand. As it was, it took Hart 24 hours to fashion a witty response—he held up a hamburger bun with his book as the beef—but he only did so after a reporter suggested it as a good "visual."

The most important lesson of the Atlanta debate seems to be that hostile attacks on fellow candidates don't work. All Hart's opponents took after him with a vengeance in Atlanta. The result seems to have been that Hart received voters' sympathy. Instead of sticking with a message that highlights why one should vote for Mondale, the former vice-president is continuing his attack. Mondale's shorthand formulation is that he knows the world, while Hart isn't ready to be president. This is the same tactic George Bush used against Ronald Reagan in 1980 when Bush said that he saw the world as it really is rather than as he wishes it to be. That approach failed for Bush, and it doesn't seem to be working for Mondale. And it may not be
capable of working in a nation that wants
perately to think positively. (When Roger M
took after Hart on Super Tuesday, NBC
reportedly deluged with calls from voters
said they were outraged at Mudd's behavior
would now support Hart.) Perhaps some
more artful and less strident, such as Ro
Reagan, could pull off this sort of poli
attack. But Mondale, who is forceful and att
tive in person, seems sunken-eyed and grin
television. He cries out and appears petty
result. The desperation is palpable.

But there may be a flip side. Mondale may
be scoring with his attacks on Hart—at least
yet—but there are some signs that voters
warming to his combative stance, a role m
people didn't know Mondale had in him.
possible that Mondale's new feistiness will
him overcome the perception that he c
beat Reagan—a main reason that Democ
have been deserting him.

BLUNDER ALERT: *For now, the Democratic presidential nomination is Gary Hart's to lose—and a good many people are waiting for Hart to fall on his face.*

CURVE BALLS

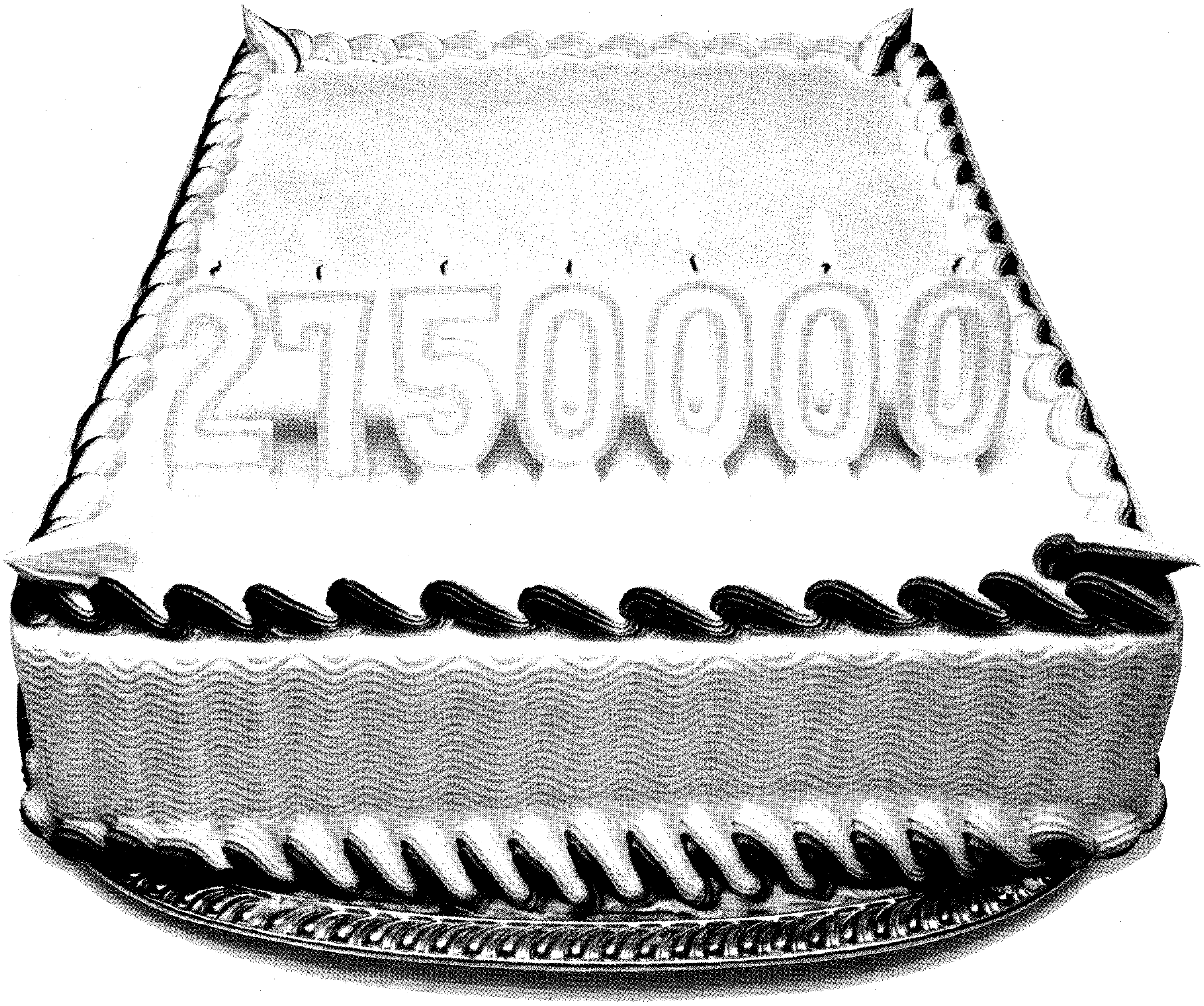
NOW IT GETS DICEY. THE
electoral-vote states of
North and Midwest are c
ing up fast, the states a D
ocrat must win in the fal
reach the White House. A
today, the Democratic no
nation is Gary Hart's to lose—and a good m
people are waiting for Hart to fall on his f
Now that he's in the Danger Zone, any mis
will be magnified. Very different rules appl
presidential candidates—as Jesse Jack
learned when he slurred the Jewish commu
The joking had better be ecumenical.

During the Atlanta debate, John Chance
asked a hypothetical question. What would e
candidate do, as president, if a Czechoslo
airliner penetrated American airspace
didn't respond to air-force interceptors? H
answered first and said that if the people in
were wearing uniforms he'd shoot the pl
down; if not, he'd let it pass.

"I said it half in jest," said Hart afterw
"Basically," says a top Hart staffer, "we w
saved because all the other guys jumped
Chancellor for asking a ridiculous hypoth
cal." But maybe not saved totally. Hart's ans
has found its way into Johnny Cars
monologues—and when a mistake becomes
object of ridicule, a politician is often doom
Remember the damage President Ford cau
himself when he said that Poland wasn't un
Russia's control?

There are two kinds of scrutiny, one focus
on issues, the other on character. The Mon
operatives are of the opinion that Hart is so
positioned on the issues that he can prob
be stopped only on questions of charac
Perhaps so. But the Mondale calculation
sumes that Hart will avoid the Stupidity Tra
from which there is no easy exit. Hart obvio
wouldn't trade places with Mondale at
point, and he's certainly on the way to
nomination. But between now and then it'
different and difficult game. One strike
you're out.

Now for the next decade.



Ten years ago, People was officially born—bright, nosey, newsy, daring.

In 1974, nobody, including ourselves, came close to guessing the measures of success this first decade would bring.

People would grow to attract the third-largest audience among all magazines, stand a solid fourth in advertising pages, and reign as America's most written about, talked about magazine—one that has been called "the magazine that changed the soul of modern journalism."

But we're really far more interested in where we're going than where we've been, and we're launching our second decade on a higher-than-ever note.

With the July 2 issue, our circulation base will grow another 150,000, to 2,750,000—our 10th increase in as many years. It's the best evidence that People will be as vital and compelling a medium in the next decade as it has been in the past. You might say we're booming.

10 People weekly

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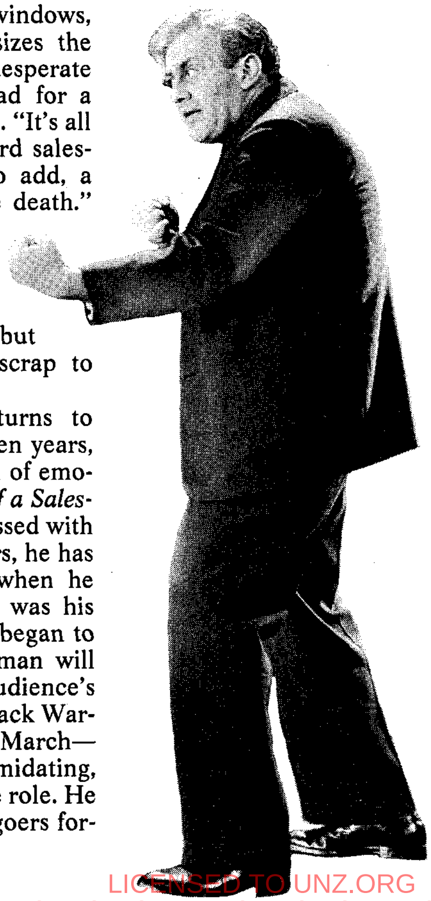
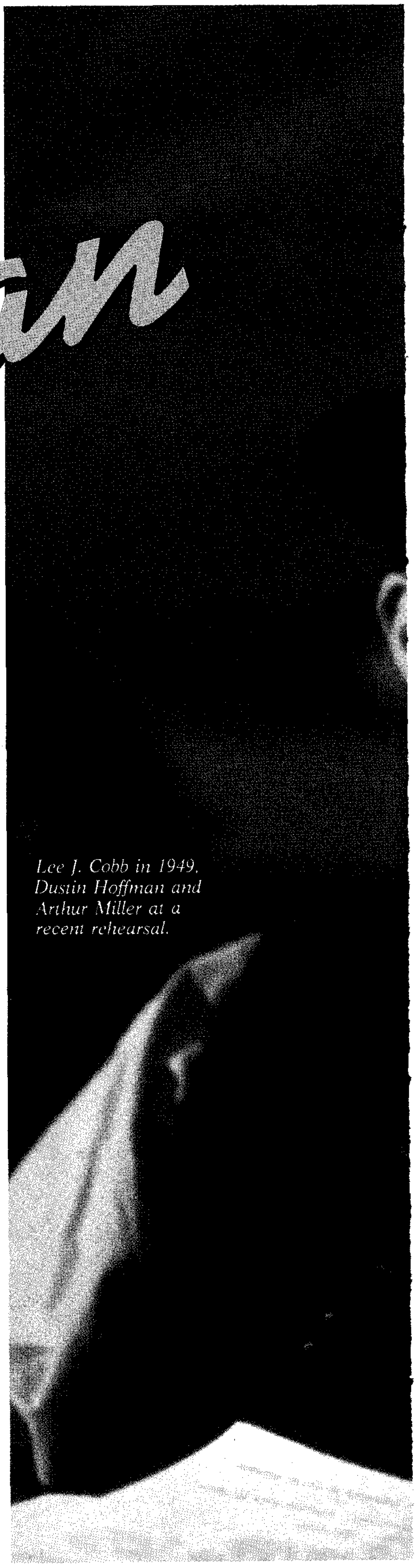
REBIRTH OF A Salesman

By Marie Brenner

Dustin Hoffman shuffles onto the stage of the Kennedy Center, weighed down with two sample cases, his usually sharp features softened by the wire-rimmed glasses and receding hairline of a man nearing retirement. The set, a tiny house overshadowed by "bricks and windows, windows and bricks," emphasizes the forces arrayed against this desperate man, readying himself to plead for a second chance he will never get. "It's all right. I came back," the haggard salesman calls to his wife, only to add, a minute later, "I'm tired to the death." The voice is not the bloated wheeze of previous Willy Lomans. It is high-pitched—querulous, almost. Hoffman's Willy is a fighter, a "little man," but an edgy one, one who will scrap to the end.

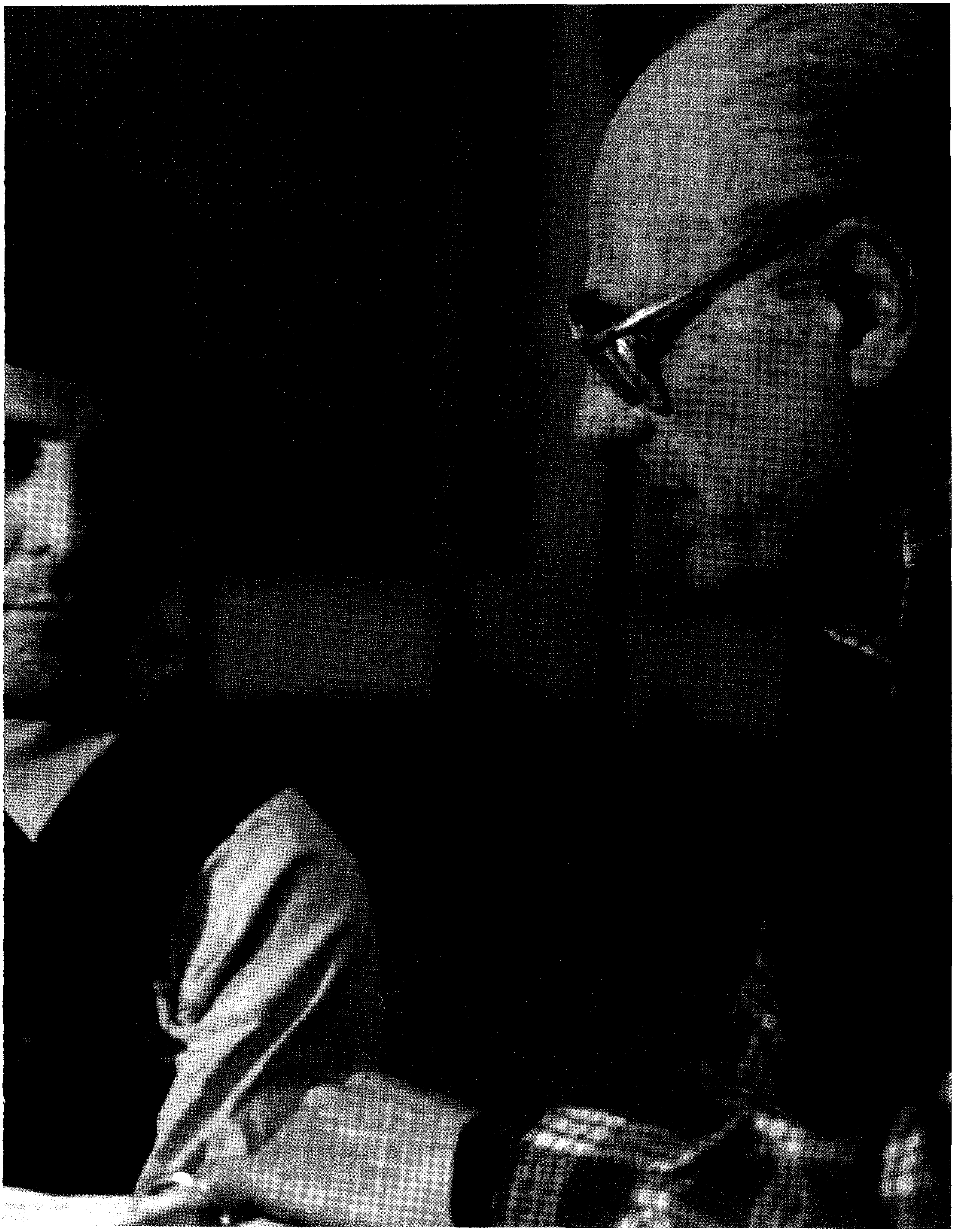


When Dustin Hoffman returns to Broadway this week after sixteen years, he will be carrying a great deal of emotional baggage as well. *Death of a Salesman* is a play he has been obsessed with throughout his career. For years, he has wanted to be Willy Loman; when he discovered that Arthur Miller was his neighbor in Connecticut, they began to talk about it in earnest. Hoffman will have to compete with the audience's memories of George C. Scott, Jack Warden, Martin Balsam, Fredric March—and, of course, the most intimidating, Lee J. Cobb, who originated the role. He will also have to make theatergoers for-



Lee J. Cobb in 1949. Dustin Hoffman and Arthur Miller at a recent rehearsal.

Culver Pictures.



WHILE LEE J. COBB *was monumental, Hoffman is scrappy, nervous. His Willy Loman is different from any we've seen before.*

get that they are watching *Dustin Hoffman*, or Tootsie or Lenny or Carl Bernstein or Ratso Rizzo, persuade them of his grandeur in a part that is more arduous than King Lear and almost as well known. Kate Reid, who plays Mrs. Loman, says she can sometimes feel people out front reciting with her: "Attention must be paid." When Hoffman tries to explain his notion of happiness and the glory of being able to die "the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven, and Hartford, going into Boston," he will have to break through this familiarity to make the house respond to the play's tragic center—the family that is destroyed by a superficial notion of success, the wrong set of dreams.

By the time of the Washington tryouts, Hoffman was faced with other problems. After six weeks on the road, the cast was battling the usual conditions of fierce work, intense fatigue, and feelings of persecution. A trail of gossip and innuendo had followed them since the Chicago opening, floating out from New York. They were hearing that the production was terrible, that the production was wonderful, that Hoffman didn't have the tragic grandeur yet, that John Malkovich, as Biff, would emerge from the production a major star, that Miller had taken over the direction, and that there was a clash between acting styles—the emotional realism of the actors versus the aesthetics of the Oxford-trained American director, Michael Rudman.

For Hoffman, no matter how he is received at the Broadhurst on March 29, playing Willy Loman on Broadway is a kind of benediction and a completion of a process that led him to acting 30 years ago. He was sixteen—"torn," he says, "between wanting to be a musician and being told I should be a doctor." Hoffman was floundering, and "had no concentration," overshadowed by his brilliant older brother, Ronald, and so he enrolled in a high-school acting course, "because I thought it would be easy." Ronald was six and a half years older, a straight-A student, headed for the Treasury Department, but his life was no idyll either: He was in a seemingly perpetual conflict with their father, Harry Hoffman. Ronald Hoffman gave his kid brother a present. "It was John Gassner's volume, *Best Plays*," Hoffman says. "And Ronnie had inscribed it. I still have it. It said, 'Loin all the voids, Dusty, so you can recite real nize when company comes.' "

Death of a Salesman was in the anthology. It had first been produced in 1949, just five years before. "I read that play, and I was just destroyed by it. It was like finding out something terrible about my family. I just shook. I felt like my family's privacy had been invaded. I couldn't even talk about it for weeks." In class, Hoffman's first scene was Biff's breakdown to his father: "I'm a dime a dozen." "I played it because I felt like a dime a dozen," Hoffman says. "It was true."

Happy, coming toward Biff: You cut it out now!

Biff, to Happy: The man don't know who we are! The man is gonna know! *To Willy:* We never told the truth for ten minutes in this house!

Happy: We always told the truth!

DUSTIN HOFFMAN IS IN WASHINGTON, REMINISCING, staring into his Miller Lite, making parallels between his family in Los Angeles and the Lomans of Brooklyn. Harry Hoffman worked in the prop department of Columbia Pictures, but gave it up and sold furniture instead. Sometimes, in print, he is called "a designer"; in fact, he was mainly "in sales." Hoffman's mother had wanted to be a dancer; she gave up that dream to raise her boys. "My brother and father *were* Biff and Willy, and my brother is 52 now, and it's still the same," Hoffman says. "Ronnie and I both were letdowns to him. Ronnie, although he was scholarly—an economist!—was professorial. He took his straight A's and his degrees, and, rather than making all the money and being in business like my father had wanted him to, he went into universities and taught. So my father knew Ronnie had done well, but he wanted him to have done well in Depression terms. It was the same kind of thinking Arthur's family had." Hoffman's tone suddenly drops, and his timbre is pure Jewish apocalypse. "The Depression! You never know when it's going to hit." For a moment, the beer bottle trembles where Hoffman has crashed his fist, hard, on the table.

A few months ago, Ronald, Dustin, and Harry Hoffman were together again in a small room—a recovery room. Harry Hoffman was in intensive care, having just had a five-way bypass operation that he called "nothing, just a plumbing job," but his boys were there when he came out of surgery. "He doesn't remember it," Dustin Hoffman says, "but the first thing he did when he saw Ronnie standing there was to pick a fight with him! It was unbelievable. The man wasn't even conscious—he had all these tubes and wires sticking out of him, he was hooked up to monitors—and he started criticizing my brother's children. My father almost started shouting in intensive care. Later, I said to Ronnie, 'Well, he almost got you again that time.' "

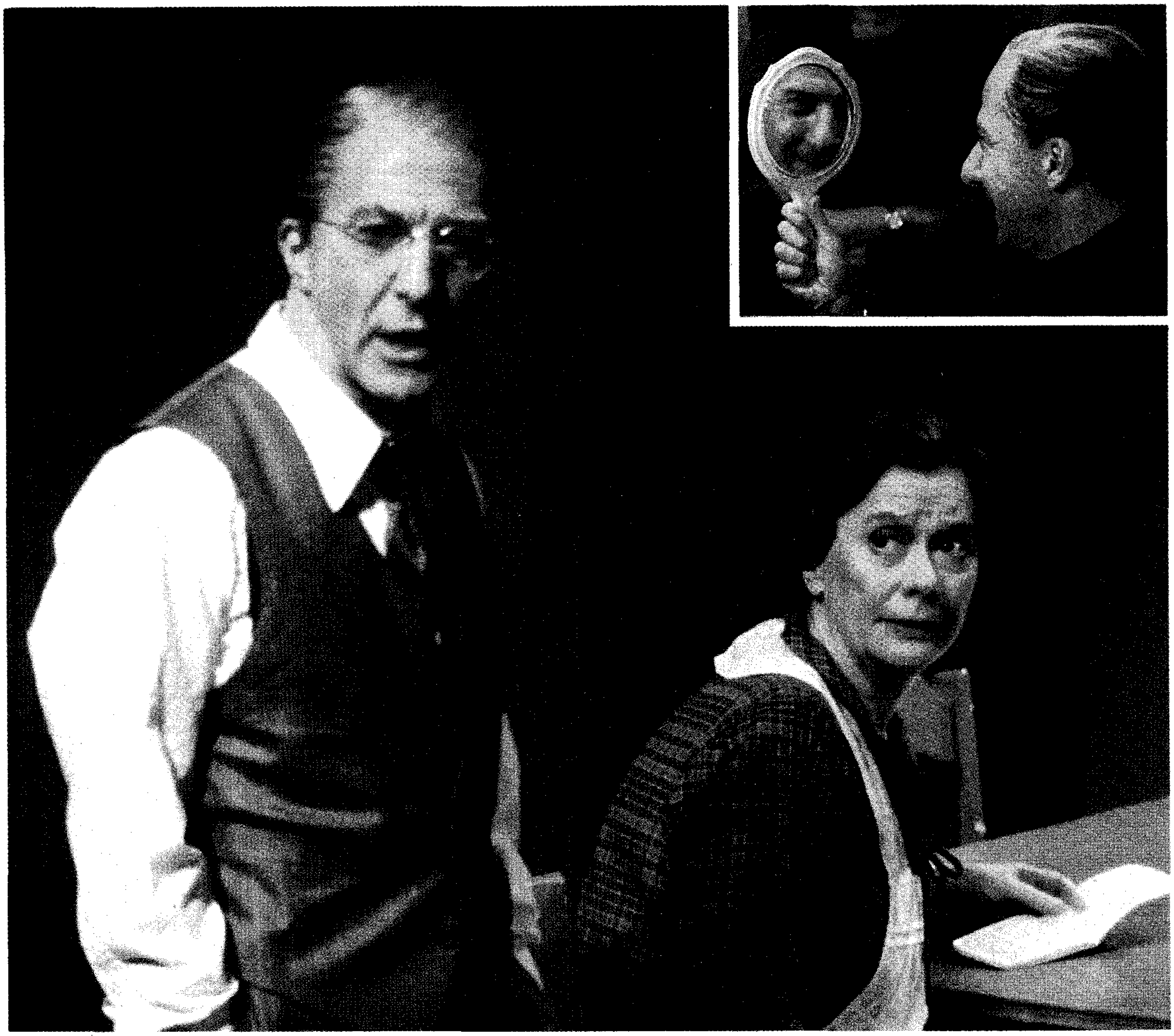
"Dusty, as the youngest, was always better able to deal with my father," Ronald Hoffman says. "I guess I am as unsuccessful at dealing with him as anyone could possibly be." When Hoffman's Loman—or maybe Hoffman's Harry Hoffman—walked onto the stage of the Kennedy Center, his older brother was in the audience. The two have discussed their father "a lot" over the years, Ronald Hoffman says, "so as I watched the performance, I was brought closer to experiences I've had. It was exhausting, it gave me insights. It was disturbing emotionally. When I left my seat, I continued to be moved, and I still am. I got a view of some major problematical aspects of my life."

ON THE ROAD, DUSTIN HOFFMAN HAS BEEN WATCHING tennis, Navratilova versus Evert, and using tennis as a point of departure for observations about acting, both on and offstage. Think of it, he says—here is Evert, "a nice girl, a brilliant player, and she is hitting these terrific shots back," and she is "like not even on the court with Navratilova, who is almost not human the way she plays tennis, she is so perfect." And then Hoffman thinks of a remark of hers he saw quoted in a newspaper. "You're only as good as your partner allows you to be," Navratilova had told a sportswriter. "What do you think that means?" Dustin Hoffman asks.

At the moment, Hoffman's partner is Arthur Miller. Like all great actors, Hoffman has a tendency to drain people around him connected to a performance, even moving in with them if necessary, and then, the moment they are no longer useful for his work, discarding them, sometimes brutally, and moving on. "I often think and kid with Arthur," Hoffman says. "Our friendship only *really* started last June when we began this production—I mean, the intensity of it. We laugh sometimes, and I'll ask him, 'What's going to happen to our friendship after the play closes?'

"You have to understand that for years I had a hero worship of Arthur. I mean, think about the introduction to the record of *Death of a Salesman* when Miller was talking about the need for immortality as the play's theme, and over and over again I listened to him say that immortality is like carving our initials on a block of ice on a hot July day."

In Suite 1001, the light has been flashing almost continuously on the telephone by Arthur Miller's bed. Miller has



"Tired to the death": *Hoffman with Kate Reid, as Linda Loman, and (inset) checking the makeup that ages him twenty years.*

©1984 by Magnum.

left firm instructions: No calls, except Dustin Hoffman. His wife, the photographer Inge Morath, has just left to go shopping. He is waiting for Hoffman to awaken, waiting to go over a rough patch in Act II with him again, to tell him that he is "being too staccato," rushing through a sensitive moment, letting his energy sag. It is 35 years since Miller first hit the road with *Salesman,* but you would never know it. "It's just like doing a new play," he says. "Except that there are no rewrites." The casting of the title part, however, is an idea that has been around for some time. "Ulu always thought Dustin was Willy and would talk to him about it," Miller says.

This sentence is a play in itself. "Ulu" is Ulu Grosbard, the distinguished theater and movie director who discovered Hoffman, in 1958, and hired him on each and every production, as stage manager and aide-de-camp. It was through Grosbard that Hoffman met Arthur Miller when they were all working on a production of *A View From the Bridge.* And it was Grosbard whom Hoffman turned to in 1977 when he needed yet another director to take over *Straight Time*—a film that dissolved their twenty-year friendship. Hoffman's personal history is littered with this kind of messiness—screenwriters who developed movies for him whom he doesn't seem to be able to recognize on the street; relationships that have been severed, then stitched back together to fit his needs.

"Dustin Hoffman is filled with his own contradictions," Arthur Miller says. "He flits over everything quickly." Flitting over everyone, chewing up, spitting out, probably makes him a great actor as well, and Arthur Miller understands that with Hoffman every relationship—consciously or not—is about his work. When the telephone finally rings, there is no question who is the star: "Dustin, I'm sorry," Miller says, suddenly defensive, "I didn't want to wake you up. They told me you were asleep. I didn't know—well, do you want to meet? There's just that one moment I wanted to go through with you. It's that one scene like we discussed last night. I'll be right down."

Willy: . . . I always felt that if a man was impressive, and well liked, that nothing—

Charley: Why must everybody like you? Who liked J. P. Morgan? Was he impressive? In a Turkish bath he'd look like a butcher. But with his pockets on he was very well liked.

ONE YEAR BEFORE *The Graduate,* HOFFMAN'S friend Ulu Grosbard was chosen to direct the record of *Death of a Salesman,* to set down for posterity the incandescence of Lee J. Cobb and the original Linda Loman, Mildred Dunnock. Grosbard cast Hoffman as Bernard, the neighbor's son who grows up to argue a case in front of the Supreme Court, and had him read the part of Willy Loman with all the actors auditioning for lesser roles. Hoff-

Photographed by Inge Morath

HOFFMAN HAS BEEN TRAINING *like a boxer for the role that so exhausted Cobb he had to be replaced after four months.*

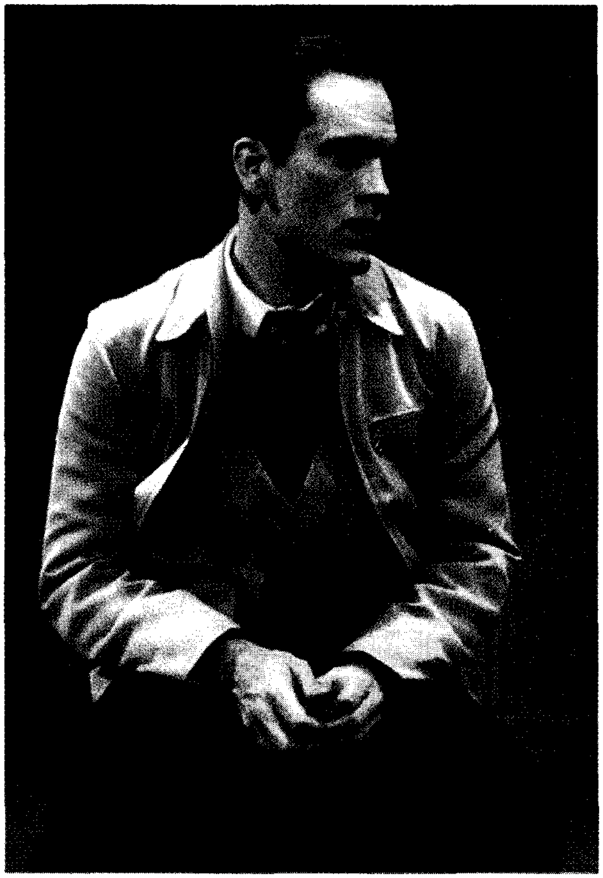
man also rehearsed for three weeks with Lee J. Cobb. "I'll never forget that period in my life. It was so vivid, so intense, watching Lee J. Cobb and his sixteen-inch guns as Willy. God, how I think about what I saw on the stage! That has been the most intimidating factor for me as an actor. Cobb's scenes are there, playing in my mind."

The finest actors are scholars about their roles, researching the period in which their characters live and the play's production history. Hoffman can still see himself, a nobody, directing a theater group in Bloomfield, New Jersey, for rent money, persuading the actors to stage *Salesman* because "of the application to their lives." He visited the 42nd Street library to read Arthur Miller's notes from the original production. He studied everything he could of the style of Elia Kazan, who directed it. Today, Hoffman can still recite the litany of what he learned there—that Lee J. Cobb, who was bald, wore a hairpiece because that was the kind of vanity Willy Loman would have had; that Miller and Kazan wanted to fire Cobb because "all through the rehearsal process he just sat there like a lump," and then, suddenly, "ten days before the opening, he sat up at the kitchen table and he *was* Willy Loman."

Hoffman speaks frequently and reverently of "the need to feel respect," "to be in awe," "to sense danger," as if residing in this zone of potential intimidation is crucial to his work. At this point in his career, there is very little intimidation around for Hoffman. Stacks of scripts await his decision; when he makes a movie, he demands, and is usually given, final cut.

Hoffman protects himself from what he sees as everybody else's mediocrity by seeking to control anything that is connected to his work. But now he is tangling with his icons—Lee J. Cobb, Elia Kazan, and Arthur Miller—and it is pretty difficult to control memories and ghosts. When Hoffman speaks of Miller, you don't get the feeling that he's talking about a pleasant 68-year-old man, his neighbor in Roxbury, Connecticut, who makes furniture in his woodworking shop. Instead, Hoffman likens Miller's creative process "to the way Mozart would whistle a symphony. That's how *Death of a Salesman* came to Arthur. It was a visitation."

Then, there's the matter of Kazan, the elusive ideal for Hoffman, who perceives him as "the perfect director, the best there ever was." "God, Kazan!" Hoffman says. "Think about Arthur drawing Kazan for the director, not realizing that he wasn't going to come around anymore. Kazan! Kazan!" And Dustin Hoffman is up from his seat, pacing, his arms folded, a beatific expression softening his features. "Kazan would just stare at you, like the best kind of parent, and he wouldn't say anything. He would let you act! Find me a director like *that!*" He pauses. "God, I would have done *anything* to have worked with Kazan."



"I'm a dime a dozen": *John Malkovich as Willy's son Biff.*

THE YEAR WAS 1949, AND A CONTINENT AWAY FROM where young Dusty Hoffman was playing softball in L.A., a bold new play was in rehearsal. Kermit Bloomgarden was the producer, and his assistant was a young woman named Flora Roberts, now an agent. "When the play came into our office," Roberts says, "I was the person to read it after Kermit, and I was so shattered that I ran into his office and said, 'Please, let me invest my $500 savings in this,' because I hoped that Kermit would agree that we could produce it, and I knew we would have a terrible time raising money."

During the rehearsals in Philadelphia, Roberts was taking notes for Elia Kazan. Every few minutes he would turn to her and say, "Flora, will you *please* stop crying and just take the notes?" "We weren't sure what we had," Roberts says. "That first preview, we had a large audience from across the street because Paul Muni was there in *They Knew What They Wanted,* and everyone who couldn't get in came to us." The sales in New York were spotty as well. "All people wanted to see were things like *Kiss Me, Kate,*" Roberts says, and, what was more unsettling, something new had come to Broadway: theater parties. "The ladies who ran them controlled blocks of seats. They had enormous power," says Roberts.

The Bloomgarden office had a particular nemesis: Mrs. Hershkowitz. "I can still see her black Persian-lamb coat," Roberts says. "She came in to see me to talk about our new play by Arthur Miller, and she was complaining about the title. 'Flora,' she said, 'My girls won't buy death.' " Miller and Bloomgarden talked about changing the title to "Willy Loman" or "Free and Clear," until Arthur Miller finally rebelled at a production meeting and said, "This play is about the death of a salesman, and that is what it is going to be called."

And then they opened in Philadelphia, and Kazan and Roberts were sitting together during the first preview, and the moment came, in Act II, when Willy, in a Second Avenue bar, recalls his confrontation with Biff in a Boston hotel room. Cobb, overcome with emotion, suddenly collapsed and fell to the floor. There was a beat, and onstage, Lee J. Cobb did not get up. "Kazan grabbed me," Roberts said, "and he hissed, 'Get up, Lee, get up,' and the waiter started ad-libbing, 'Get up, Mr. Loman.' And finally, Cobb did."

With the curtain came the silence, the terrible quiet that is either bad news or the best kind of news, and then, slowly, an enormous ovation enveloped the theater, "and the sound was deafening," Roberts says. Kazan and Roberts wandered into the lobby, stunned, and there hiding behind a column was none other than Mrs. Hershkowitz in her Persian-lamb coat. She was sobbing. "Oy, Flora," she said, "I think it's a great play, I hope it's a great play. But maybe, you couldn't call it 'Life of a Salesman'?"

Saga of broken dreams: *From the original 1949 production, Cobb and Mildred Dunnock as Willy and Linda Loman, Arthur Kennedy and Cameron Mitchell as their sons, Biff and Happy.*

Thousands of productions later, Arthur Miller was in China directing his own version of *Salesman* with an all-Chinese cast. Miller's diary of the experience, *Salesman in Beijing,* will be published in May, and in it he meticulously chronicles the difficulty of trying to find some common ground between the Loman family of Brooklyn and a group of actors who survived the Cultural Revolution. The experience taught Miller a great deal, and now he says about *Salesman* that "it is objectified." Yet, all these Willy Lomans later, he says, his play cannot survive a poor performance in the exhausting title part. "A lot of actors come to grief over this role, because it is just so darn big."

"HE'S TALKING ABOUT PHYSICAL STAMINA—I KNOW he is, *he must be*—having the strength to pull it off," Dustin Hoffman says. A few days have passed. Hoffman is now well into the run, and the Washington *Post* has showered him and the production with encomiums like "riveting" and "harrowing and affecting," and Hoffman does not want to consider, even for a moment, the larger implications of Miller's remark. But somewhere inside it has registered, and fear, or nerves, or the desire not to make his fears real by discussing them, all flicker across his face.

Hoffman wanted "to wait ten years before playing Willy Loman," but at 46 he is already eight years older than Cobb was, and Miller told him, "You won't have the physical strength for the role at 56." Hoffman insisted to producer Robert Whitehead that the production tour all over the country, "and then," says Whitehead, "if he didn't feel comfortable opening on Broadway, he could walk away from it." Their compromise had something to do with recording the production for TV. "You can always eat a bad movie," Hoffman told Whitehead. "Stage is another thing." "Theater is a real place," says Michael Rudman. "It sorts out everybody sooner or later. There are no tricks you can pull, like in film."

One thing is certain: Hoffman will not make one crucial mistake of Lee J. Cobb's. "After a month, Cobb's voice started giving out," Hoffman says. Hoffman knows that Willy Loman's part was enough to exhaust Cobb, who was "overweight and a smoker. After four months, he had to be replaced; he couldn't take the punishment anymore."

Since June, Hoffman has been on a regimen. "Jogging, and just eating a salad during the day," because that way, he says, "by the time I get to the theater I am feeling sort of fragile," although he has a great deal of strength. On days when he has two shows, he takes a vitamin-B$_{12}$ shot. He has given up smoking, drinks only one cup of coffee a day and no alcohol, except for a few beers. After years of making movies, he awakens habitually at 5 A.M.; on the road he will stay in bed and read for a while, then go back to sleep until nine or ten. For three hours in the afternoon, "I will hardly speak." He also takes naps. "It's just like being a boxer," he says. "Boxers always take naps before a fight."

DUSTIN HOFFMAN IS LOST, TRYING TO FIND HIS WAY through the maze outside the Watergate complex. As a fine cold rain is hitting the lawns, he begins talking about TV evangelists and a particular zealot out of Fort Hood. Maybe he should play such a zealot, he says, "but I'd be afraid to, because if you really did it, one of those crazy people would come and kill you."

In Los Angeles, ten volumes of depositions are on file at the county courthouse. "They're all lies," Hoffman says. "Disgusting, terrible lies." For the past six years, Hoffman was obsessed with a lawsuit against a production company called First Artists, and the loss of control over two of his films. The mudslinging was intense, and although Hoffman's lawyer told him to stay away from the deposition-taking, "because it

Photographs, clockwise from left: Movie Star News, Springer/Bettmann Archive, Culver Pictures, Culver Pictures.

WHEN IT COMES *to his work, nothing is sacred. His mother was the basis for Dorothy in* Tootsie, *his father for Willy Loman.*

A meeting at the grave: *David Chandler, John Malkovich, Kate Reid, David Huddleston, and Stephen Lang. "He had the wrong dreams. All, all wrong. . . . He never knew who he was."*

would enrage me," the word came floating back. "They said I was on cocaine, that I had been in mental hospitals, that I was erratic, insane," Hoffman says. "Now the first question anyone ever asks me is 'Are you on coke?' "

"They'll settle with you when they know you're serious, when they see the whites of your eyes," Hoffman's lawyer told him. "Two weeks before we were going to trial, they settled," Hoffman says. In a few weeks, the papers will be signed: He will receive over $1 million, and may also get an apology. "I had to fight them, it was a question of standards," he says, and for him this is the only question, even though it has resulted in his being "perceived as difficult, a pain in the ass."

"Yes, I am very difficult," he says. "If someone is saying to me, 'That's fine, don't worry about it,' well, for me, 'fine' ain't good enough—and tell me if I'm crazy, but it's like in *1984* when they have that kind of double-talk, 'War is Peace.' Now when I'm called a perfectionist, it's like I'm being cursed. Well, you bet I'm a pain in the ass."

Willy, small and alone: What—what's the secret?
Bernard: What secret?
Willy: How—how did you? Why didn't he ever catch on?
Bernard: I wouldn't know that, Willy.

THE CASTING SESSIONS HAD BEEN GOING ON ALL through the summer, and Robert Whitehead was beginning to pressure Hoffman to decide—who did he want, for God's sake—"because Dustin has the motion-picture enthusiasm to cast the elevator man because he might impart a sense of reality to the part." Hoffman was oblivious to the pressure, because he knew "that each time I would read with these actors I would get something more. I would understand Willy." Arthur Miller would sit there, and Hoffman would bring in people from the streets: Is this what you meant that Charley was like? he asked Arthur Miller of Red Holzman, the retired basketball coach, and he considered asking John McEnroe to read for the part of Biff. "All I wanted was for Arthur to say to me, 'Yeah, *that's* a Charley, *that's* a Biff.' It taught me about the parts."

He had to wait months to acquire his Biff, but it was worth it. John Malkovich, whose intensity in the role has already caused the Washington *Post* to predict he will win a Tony, was in Texas, making a movie, and wouldn't be available until December, months after the scheduled start of rehearsals. "We waited for him," Hoffman says. Malkovich was based in Chicago and had been Biff in an acclaimed production of the Steppenwolf Theatre, where he also directs. "When I was out in Texas [making a film for Robert Benton], Dustin sent me a cassette of him talking about *Salesman.* He even had his father speak on the tape, and at one point Harry Hoffman yelled at Dustin, 'Biff is bullshit!' "

Sometime after *Tootsie* was released, Dustin Hoffman went on the road and talked about his late mother, and how much he had based the character of Dorothy on her. That wasn't all he talked about: there was his marriage to Lisa, the 29-year-old granddaughter of his mother's best friend; Lisa's near-death in childbirth when her placenta detached and she started hemorrhaging; his baby Jacob's near-death of hyaline-membrane disease. "Use it!" one is told frequently in acting class, and Hoffman always has. When it comes to his work, nothing is sacred, nothing private, and even his mother's stroke prompted him to say recently, "I know this sounds odd, but my mother's stroke was one of the best things that ever happened to me. Yes, I got Dorothy out of it, but also we became friends, real friends, and had talks all through her illness that we never had before."

Now, for Willy Loman, Hoffman is mustering every bit of Harry Hoffman that he can. He has no idea what is feeding what, but he knows he doesn't have it yet, whatever that "it" is. Onstage, he says, "usually I can get an Act I or an Act II, rarely both." So far he has gotten both acts only twice in the Washington run, and far from being elated "when I heard the response, it was like a bullfight the way the audience was screaming at me. I got terrified—no, *I mean it,* I got really frightened." Then, as if he were in acting class, he hesitates. What was the motivation? Why was he scared? "Because it was my deepest wish coming true," he says. "You hear God singing, and it scares you." ▬

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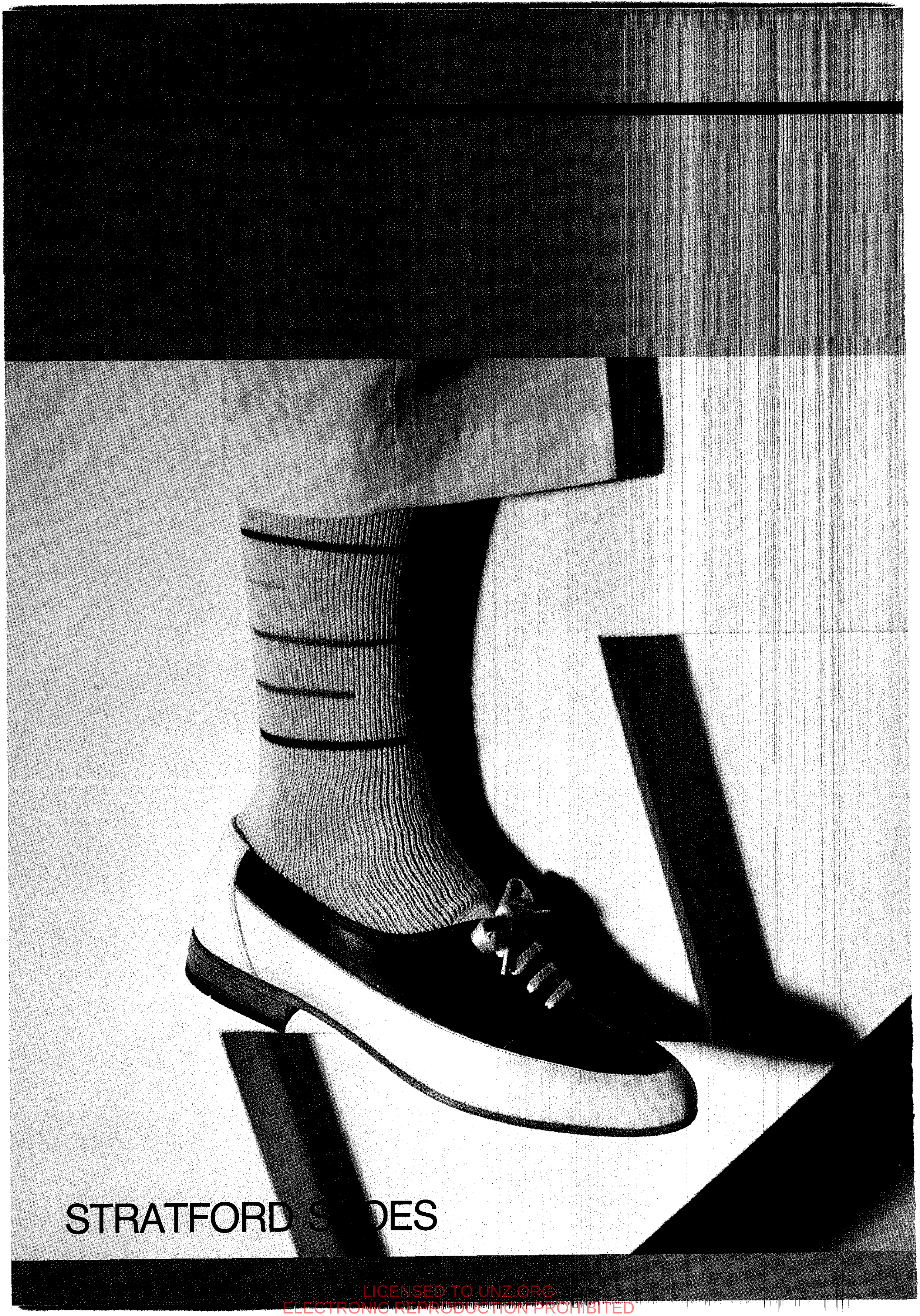
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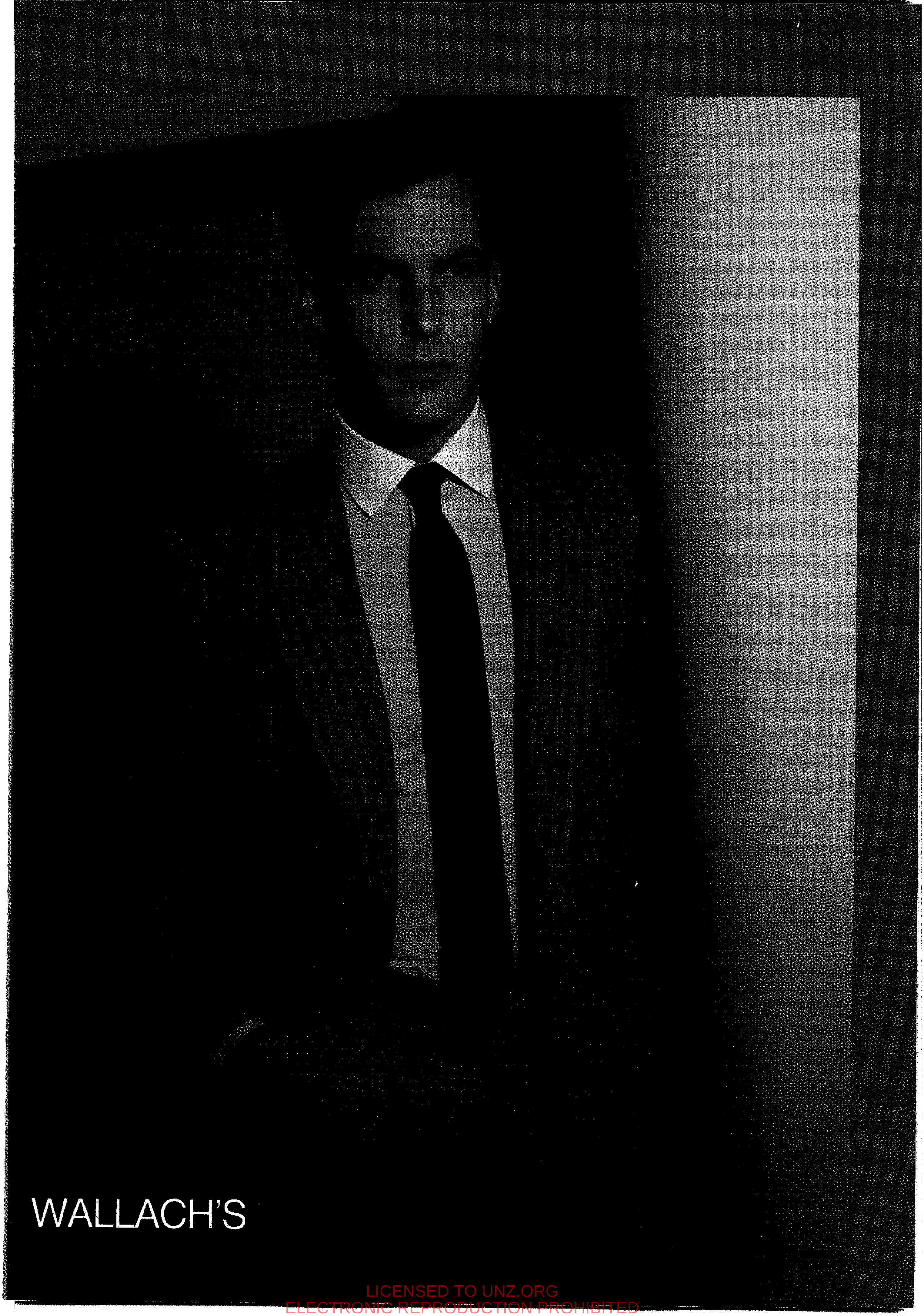
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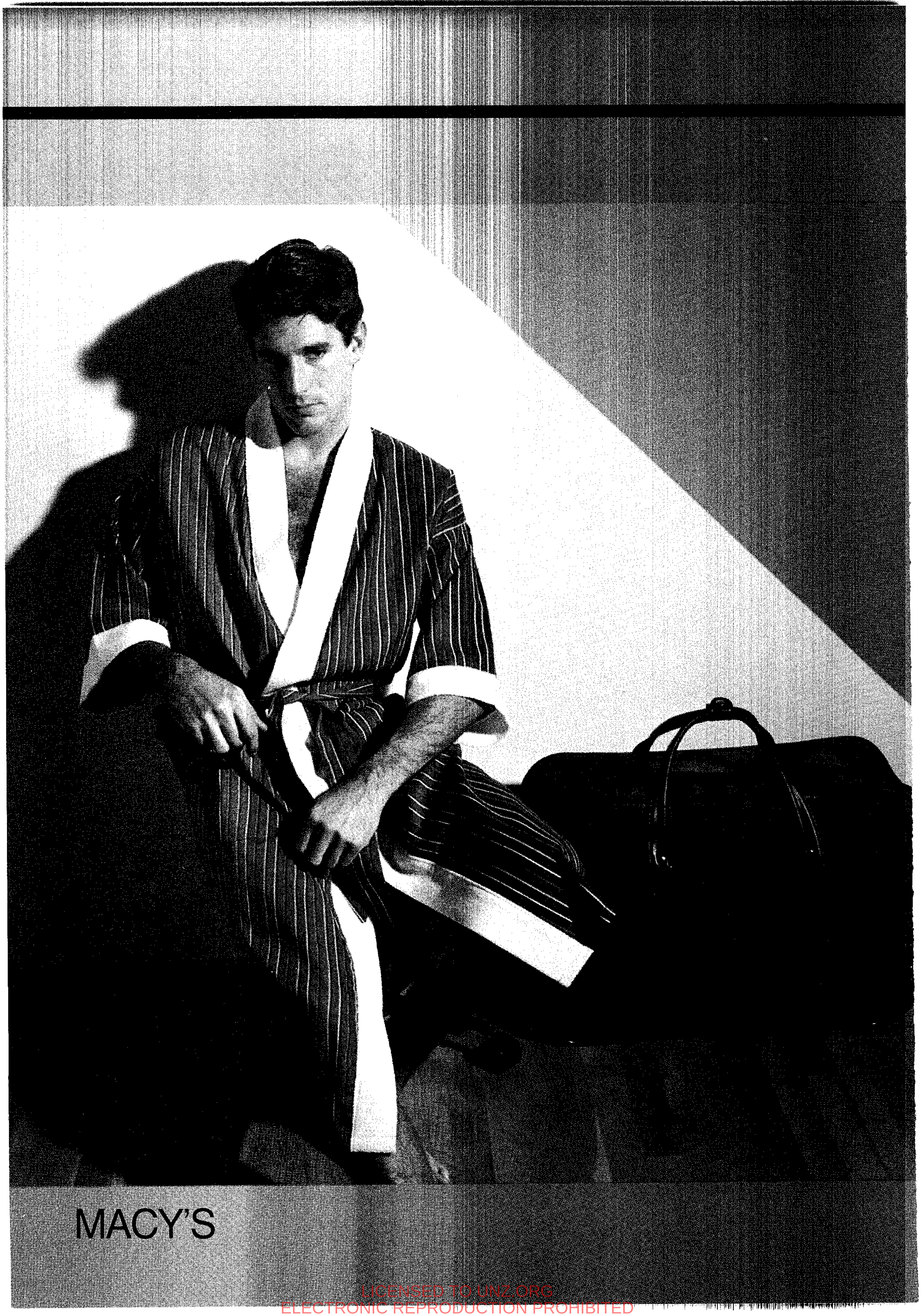
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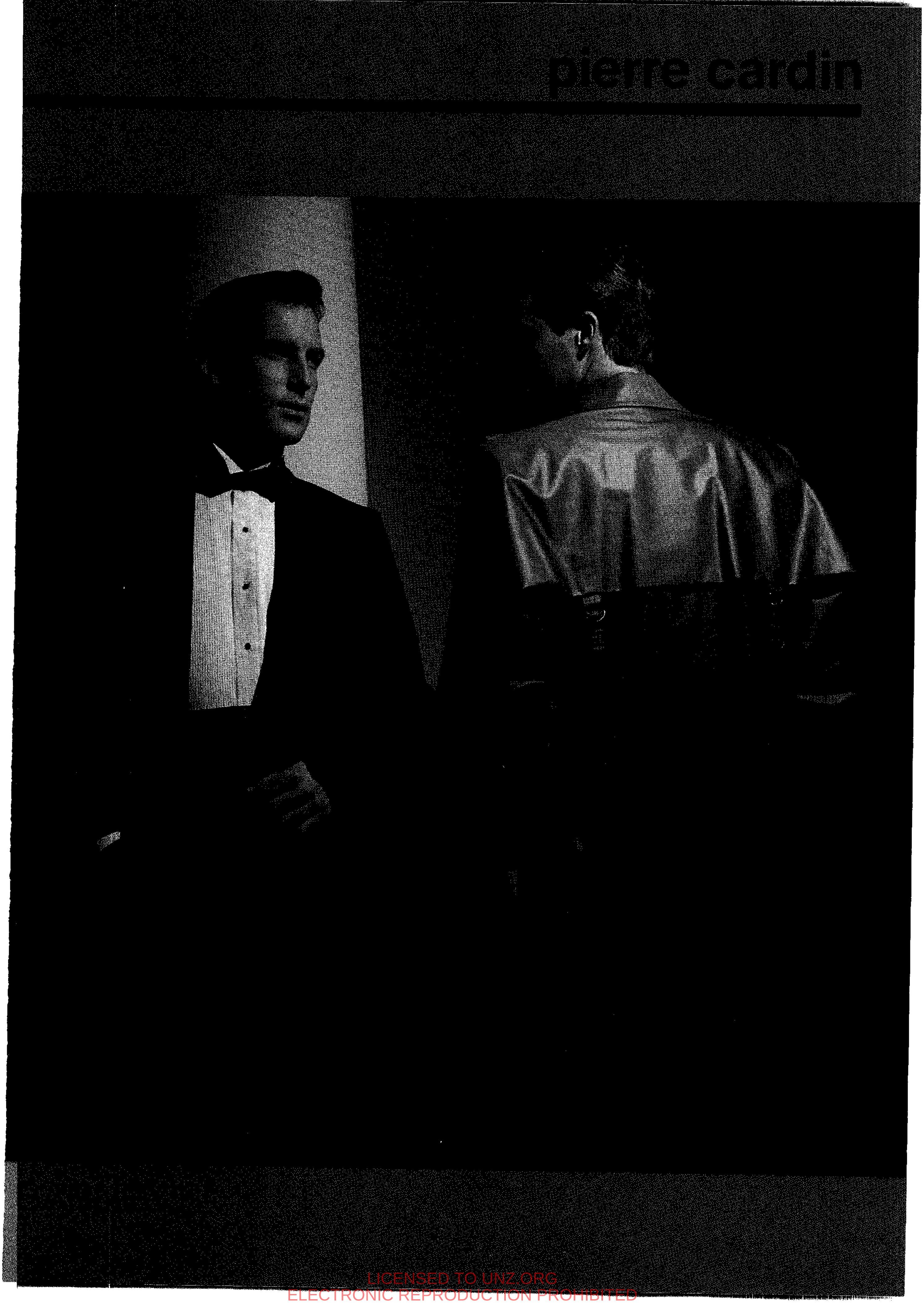
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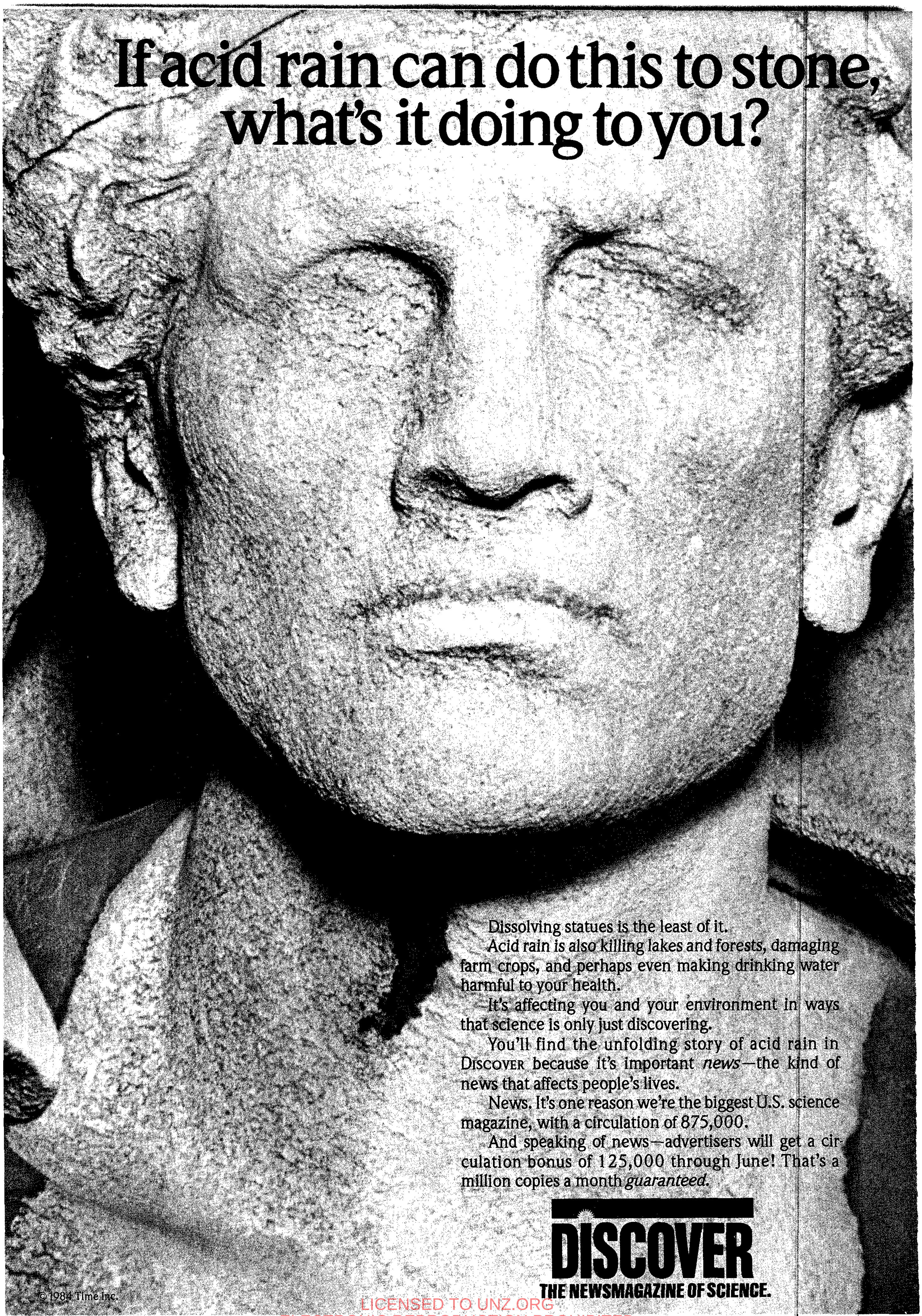

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Alice in Juryland

By Nicholas Pileggi

Serious People, Petty Crimes

One afternoon late last month, after a day and a half of jury selection, a 43-year-old man named Arthur Flowers stood before Acting Supreme Court Justice Frederic Berman and a jury of eight men and four women. Flowers, who had walked into the court leaning on a cane, was accused of attempted robbery in the first degree.

His jury—the people who would decide his fate—included a Washington Heights housewife, a computer engineer, the president of an advertising company, a novelist who kept calling in manuscript changes from a hall telephone booth, a Broadway actor who said

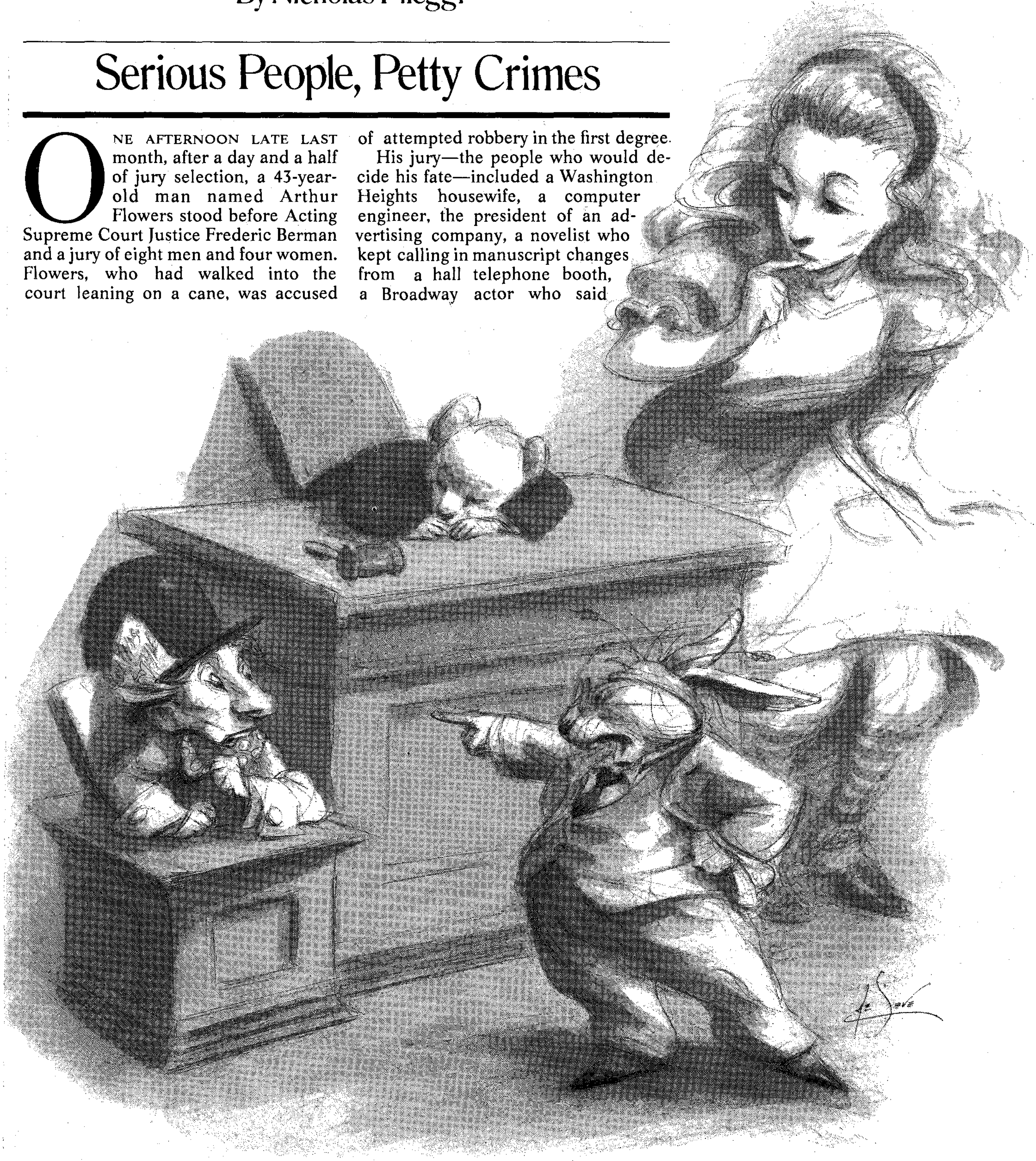
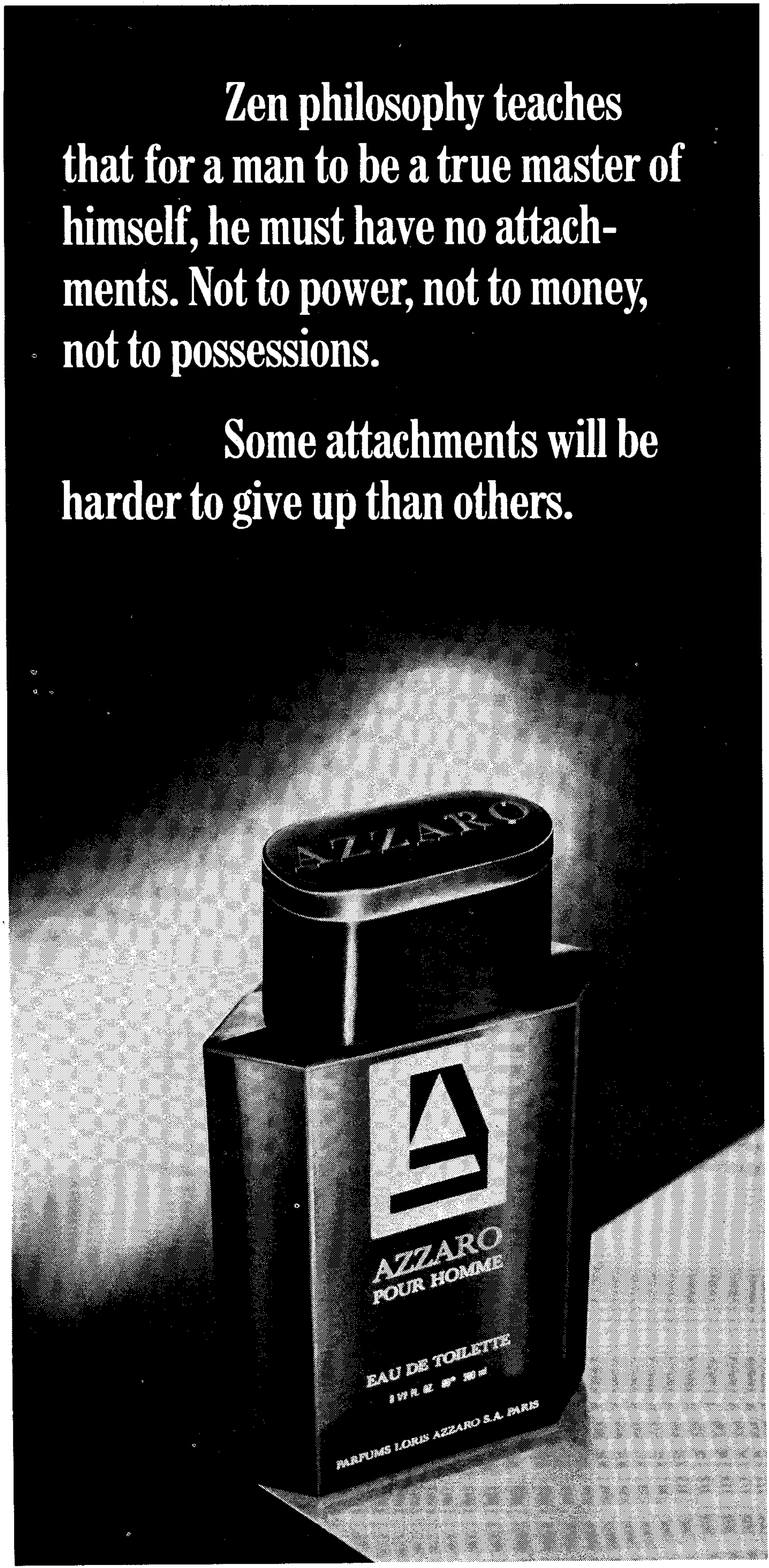


Illustration by Peter de Sève.



Zen philosophy teaches that for a man to be a true master of himself, he must have no attachments. Not to power, not to money, not to possessions.
Some attachments will be harder to give up than others.
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he was tired of playing juvenile leads, the owner of a midtown messenger service, a school guidance counselor, a bank teller, and Angier Biddle Duke, the former ambassador to Spain and chief of protocol for the State Department.

The Flowers trial was one of 46 being held that day in Manhattan Supreme Court—the criminal trial court for the most serious crimes committed in the borough. The assortment included the usual collection of grand-larceny, sodomy, and burglary cases, as well as fourteen for armed robbery, three for attempted murder, and nine for murder. But few of those cases seemed as petty and wasteful of the court's and the jurors' time as did the prosecution of Arthur Flowers.

FLOWERS HAD BEEN ARRESTED by an off-duty transit cop at 11:30 P.M. on August 29, at the corner of Sixth Avenue and 42nd Street, after allegedly threatening a young couple with a lead pipe and demanding money.

Christopher South, Flowers's lawyer, works for Legal Aid and had been appointed by the court—a fact the jury didn't know. Speaking to the jury, South argued that his client had been drunk on the night of the supposed crime, and that he hadn't been in any shape to threaten anyone. The defense lawyer, whose gray pin-striped suit contrasted with his client's bedraggled outfit, said that Flowers had used the pipe as a cane on the night of his arrest and had simply been panhandling. The off-duty cop who arrested Flowers had totally misinterpreted the man's intent, South argued.

James McGuire, the tall, bearded prosecutor (the juror who is a guidance counselor later said she had expected the defense attorney, not the prosecutor, to be bearded), argued that Flowers had intended to threaten the couple when he raised the pipe. McGuire called both the young man and woman to testify.

The young man, who had been carrying about $25 at the time, said he had seen Flowers moving toward him along the street and had heard Flowers say, "Give me your money. I don't want to f--- you up, but I want your money." The woman testified that she had seen Flowers weaving toward them and raising the pipe, but hadn't been able to decipher what he had said. "He spoke very indistinctly," she said. She had been frightened enough, however, to slip behind her companion and relieve him of his book bag so that he would be in better shape to defend himself.

The defendant did not take the stand. After two days of testimony, the jury retired to deliberate. Barry McNell, a Citibank senior account officer and the jury foreman, said the first poll among the jurors disclosed eight "guilty" votes, two "not guilty," and two "undecid-

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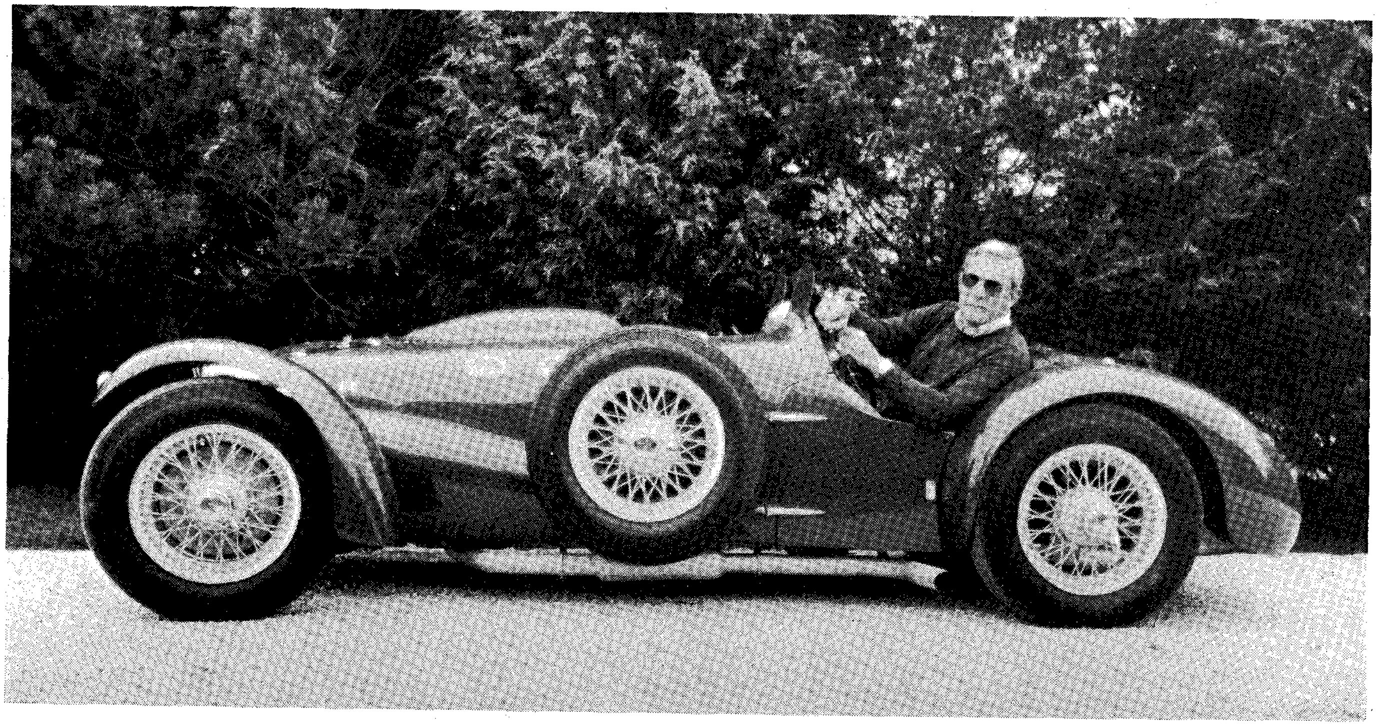
Some designers are fashion."



Fashion designer, John Weitz, in one of his beloved old cars, 1952 J2X Allard, of the kind he used to race.

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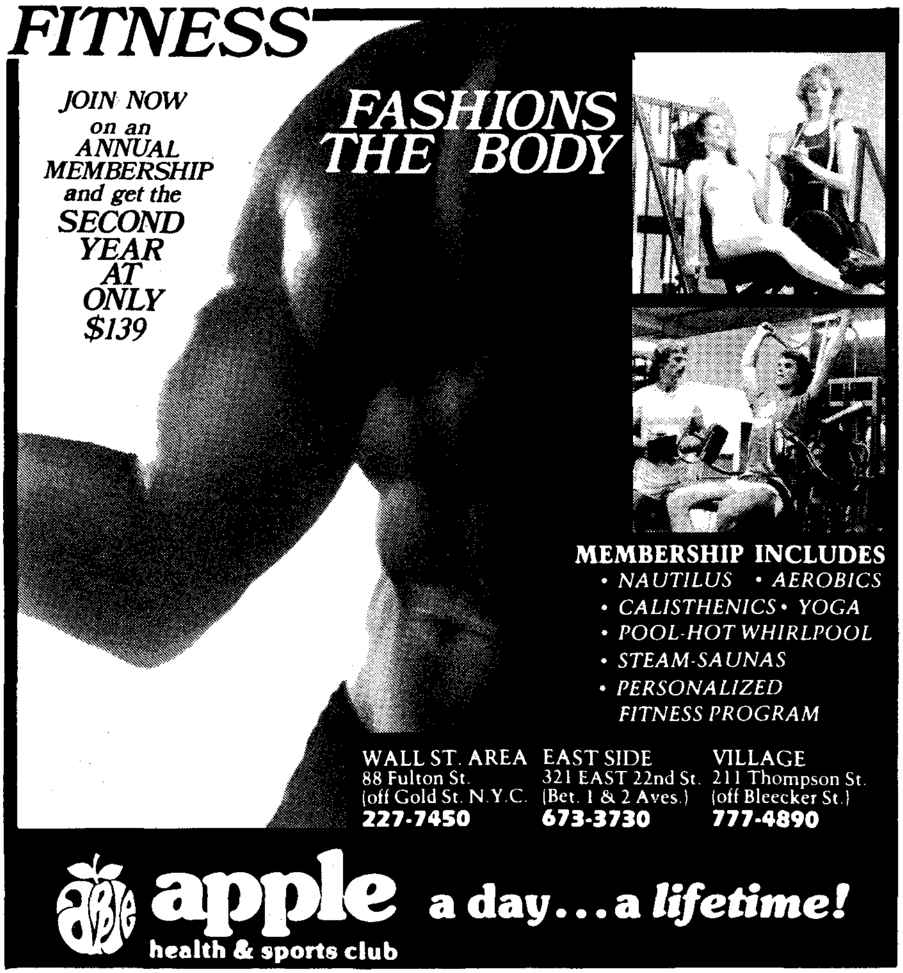
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ed." "The sympathetic jurors were concerned that Flowers might have been panhandling," McNell said. "So we had to go back for a rereading of the testimony about exactly what Flowers said."

"It was a surprise to me, considering the amount of money involved, how seriously it was taken," said the guidance counselor. "It seemed like a very commonplace incident to me, but then, I've been working at Erasmus Hall High School, in Brooklyn, where the kids walk around with guns."

Judge Berman told the court stenographer to read the minutes to the assembled jurors as four court officers, the two lawyers, and the court clerk stood by. Within an hour, the jury found Flowers guilty of attempted robbery in the first degree, concluding that he had intended to threaten the couple with the lead pipe while demanding money. Judge Berman has a reputation for moving trials swiftly. Still, all told, the jury had spent a day and a half being selected, two days listening to evidence and arguments, and four hours deliberating the guilt or innocence of Arthur Flowers.

THE FLOWERS CASE SEEMS TO fall into a disturbing pattern of supreme-court cases. It's another one in which a number of conscientious citizens are summoned for jury duty and are duly impressed by the nation's constitutional safeguards, the dignity of the judges, the architecture of the buildings, the efficiency of the courts—in fact, they are impressed by everything about the system except the cases they end up deciding.

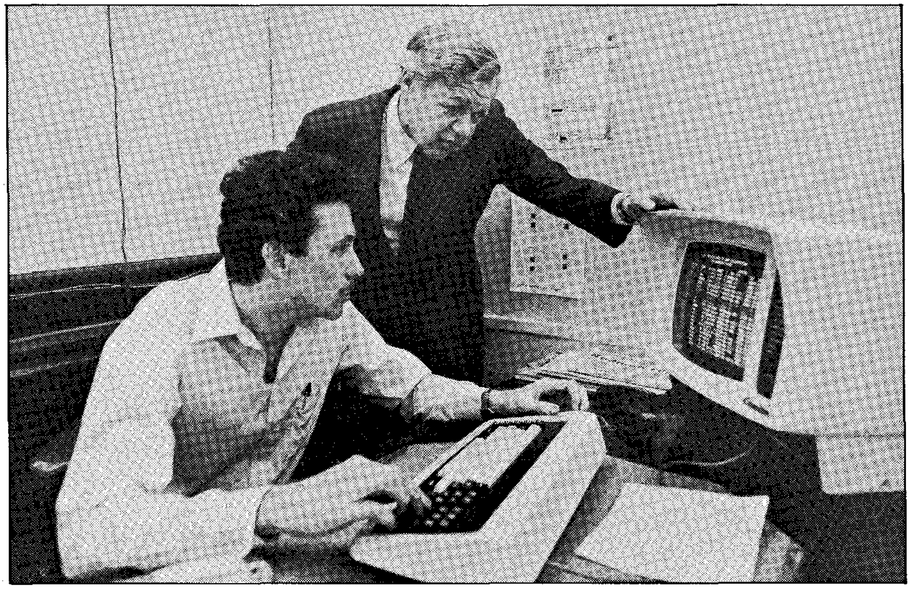
"I didn't come down expecting to sit on the von Bulow trial or to rack my brains over some Agatha Christie mystery," one recent juror said, "but I was surprised by the pettiness of the crimes. We would go from courtroom to courtroom, listening to one judge after another explain that the lawyers were going to ask us questions to see if they wanted us on that specific jury. Then the lawyers would very carefully go through days of questioning—and then the case would turn out to involve the robbery of a Timex watch."

The frustration is probably aggravated because many of the jurors have left—often reluctantly—high-paying, high-pressure jobs to report to Room 452 in the supreme court, at 60 Centre Street, for their two weeks of jury duty.

"Manhattan and its jurors are unique," said Norman Goodman, the clerk of the court. "After Staten Island and the Bronx, Manhattan is the least populated borough in the city, but its residents are among the most influential and powerful in the country. They are a very discerning lot, and we need between 1,200 and 1,500 prospective jurors

'. . .NBC's president spent two weeks on a burglary case. . .'

show up every day each week in order garner the 750 sitting jurors necessary handle our court load. We need that any because while Manhattan may not our most populated borough, beveen nine in the morning and five in the ternoon it is the most densely packed ea in the country. People come from l over to work here. They also rob here ıd sue each other here, but only Manattan residents can sit on juries here. /e have an average of between 96 to 100 ıry trials a day, and we got so desperate ır jurors a few years ago that we comuterized the system and expanded the ılls to include city income-tax and moır-vehicle registation, as well as the aditional voter-registration lists."



Duty calls: *Clerk Norman Goodman (standing) uses a computer to find jurors.*

Photograph by Andy Levin/Black Star.

SOME OF THE CITIZENS, ANSWERing the court's call, end up feeling a little like Alice in Juryland.

Arthur Ochs Sulzberger, ublisher of the New York *Times*, rumbled in print that he had spent ight hours waiting for lawyers to pick welve jurors and two alternates in a urse-snatching case. Robert Mulholand, the president of NBC, said he had pent close to two weeks on a burglary case involving a young man who had been arrested coming out of a West Side apartment building near a spot where a missing fur coat had been found.

"I was fascinated by the experience," Mulholland said. "I was impressed with the judge, the court officers, and the jury system. One day, the entire court was moved by city bus to the scene of the crime. It was all handled so smoothly that the local precinct had even cleared a parking place in front of the building for our bus. The only question that did occur, however, was that here was all

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this efficiency, all this time and mon and effort, being expended on a secon degree burglary."

Mimi Baker, the wife of *Times* colur nist Russell Baker, recently spent a we on a jury that had even been sequester overnight in a Staten Island motel just determine the guilt or innocence of man who had allegedly grabbed $ from a woman in an Eighth Aven fried-chicken restaurant. "Faced with case that could be disposed of within hours," Russell Baker wrote in his cc umn, "it had taken 11 months to bring to trial, three days to pick a jury, tw days to record the evidence, and tw days for the jury to reach a verdic which turned out to be 'petty larceny.'

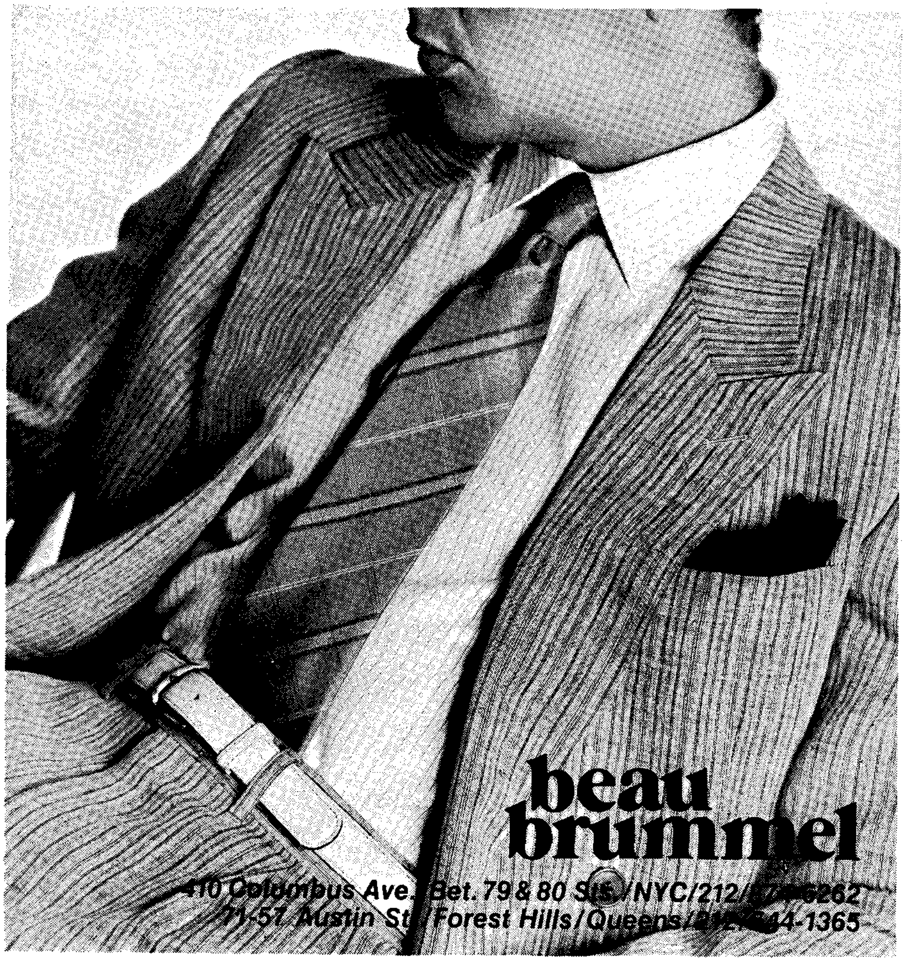
WHAT'S GOING ON? HO can a court system th is already choking wit cases afford to spend s much of its valuable r sources on prosecutions that seem i significant?

The answer to that question is con plicated, and it depends in part on who talking. But the answer starts with th fact that the U.S. Supreme Court rule sixteen years ago that the Constitutio entitles a criminal defendant to a jur trial if he could be sent to jail for mor than six months. Since even many mino offenses are punishable by up to a yea in jail, a great many defendants have right to demand a jury trial. In fac though, the vast majority of cases thes days are plea-bargained—the defendan pleads guilty to a less serious crime tha he's been accused of, and the prosecuto goes along, to avoid the expense of trial.

In many of the cases that *do* end u being tried, the stakes turn out to be fa more serious than the jurors ever know "Very often, the defendants in thes seemingly petty cases are bad actor with violent-offender histories and prio felony convictions," said Manhattar District Attorney Robert Morgenthau "Prosecuting the repeat violent felon offender is a part of this office's plan t get these people off the street."

Under the law, information about the defendant's past crimes is usually kep from the jurors to avoid prejudicing them, said Morgenthau. But the defendant's past "does play a role in whether or not we will allow the defendant to plea-bargain to a lesser offense.

"Jurors have got to understand that, constitutionally, we have to treat all crimes equally," Morgenthau added. "These cases are the nuts-and-bolts work of prosecution. We average about 125 felony prosecutions a day, and while the specific charges in some of the cases might appear relatively insignificant to some of the jurors, to the victims they are very serious. The man or woman who gets a car stolen, or an apartment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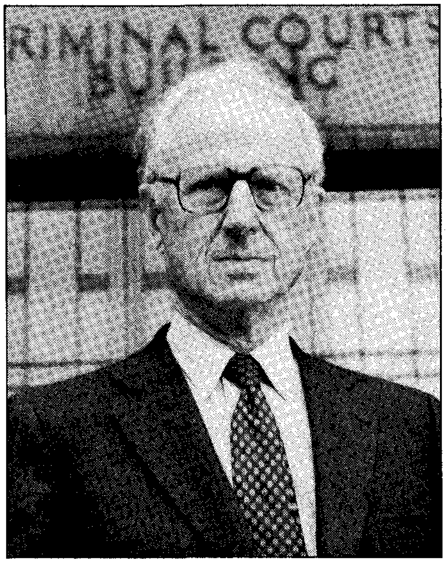
"..Years ago, most minor crimes were tried by judges..."

ansacked, doesn't think it's petty."

At least some defense lawyers, however, think the prosecutor's office is being foolishly overzealous. "The D.A. now has a career-criminal program that essentially means anyone with a long arrest record is going to get indicted for a felony," said James Vinci, head of the criminal division of the Manhattan Legal Aid Society. "Any run-of-the-mill shoplifter with the usual twenty previous arrests and guilty pleas will wind up getting indicted for grand larceny if he gets caught taking something worth more than $250. Small wonder the jurors get into court and find the cases seem petty. They are petty."

Since 1982, there has been a 35 percent increase in felony indictments in Manhattan, according to the State Office of Court Administration. Last year, the Manhattan D.A.'s office led the state by clearing 11,296 felony cases off the books. The defendants in 77 percent of those cases pleaded guilty; 672 defendants were convicted after trial, and 251 were acquitted.



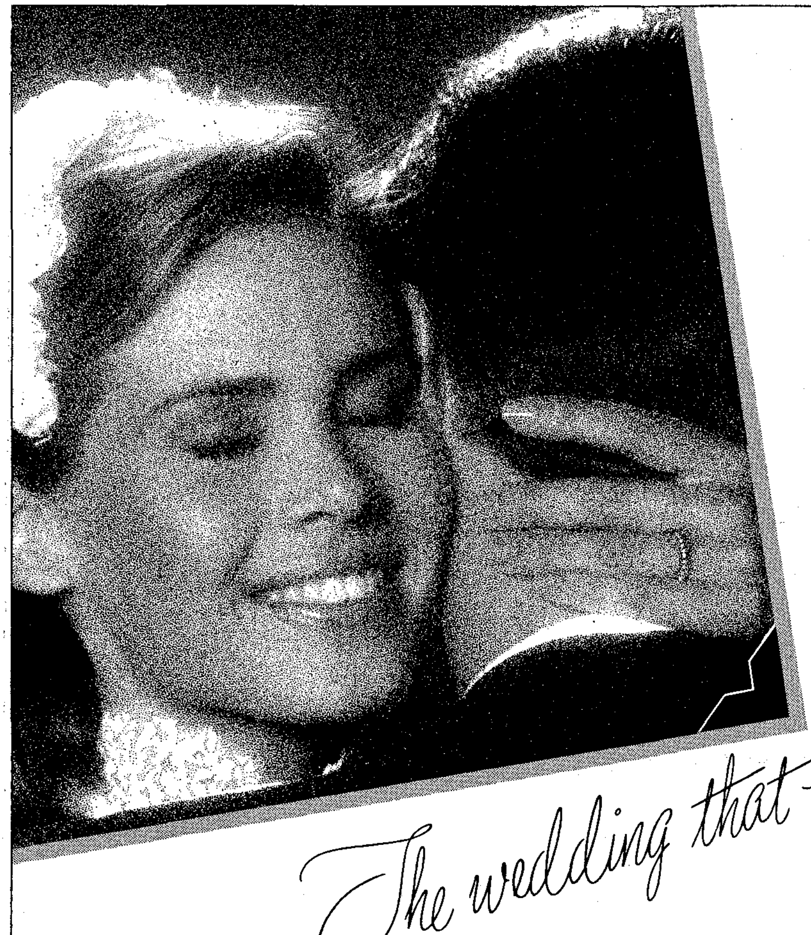
D.A. Morgenthau: *Crackdown on repeaters.*

Photograph by Joe McNally.

Years ago, offenses such as shoplifting, larceny of small amounts of money, and selling small quantities of drugs—the minor crimes, called "misdemeanors" in court language—were handled in the magistrates court and tried by judges, not juries. In 1962, the magistrates court was replaced by the criminal court. Then, over the years, most of the criminal-court judges were made acting supreme-court judges to handle the enormous backlog of murders, robberies, rapes, and assaults that were clogging the system. As a result, the criminal court has itself become so backlogged with misdemeanors that plea bargaining has practically replaced trials altogether. In 1971, for example, there were 1,708 trials in Manhattan Criminal Court. Last year, out of almost 80,000 cases, there were 350 trials—a rate of less than one-half of 1 percent.

"We took the judges out of that court, and we never replaced them," Morgenthau said. "I say the biggest problem facing the criminal-justice system today is the inadequate resources of the criminal court. Whether you want to call them quality-of-life arrests or not, they are serious crimes, but they are not treated seriously."

STILL, IT'S THE SERIOUS TREATment of crimes that don't seem very important that confounds many jurors. Part of the trouble is that they're required to remain in the dark about some key facts—at least until after bringing in a verdict. In the case of Arthur Flowers, for example, the jury did not know that Flowers had been convicted of so many crimes that had he pleaded guilty to attempted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robbery in the second degree—the onl possible plea bargain under the circumstances—he would have been guaranteed a prison term. The jury also didn' know that the main reason Morgentha insisted on pressing the charges agains Flowers was that he had two prior felon convictions and five misdemeanor convictions. He also had fifteen arrests fo charges including rape, sodomy, robbery, assault, and promoting prostitution. Police claim Flowers is a well known Times Square hood who ha worked sometimes as a pimp and had reputation for beating and raping prostitutes.

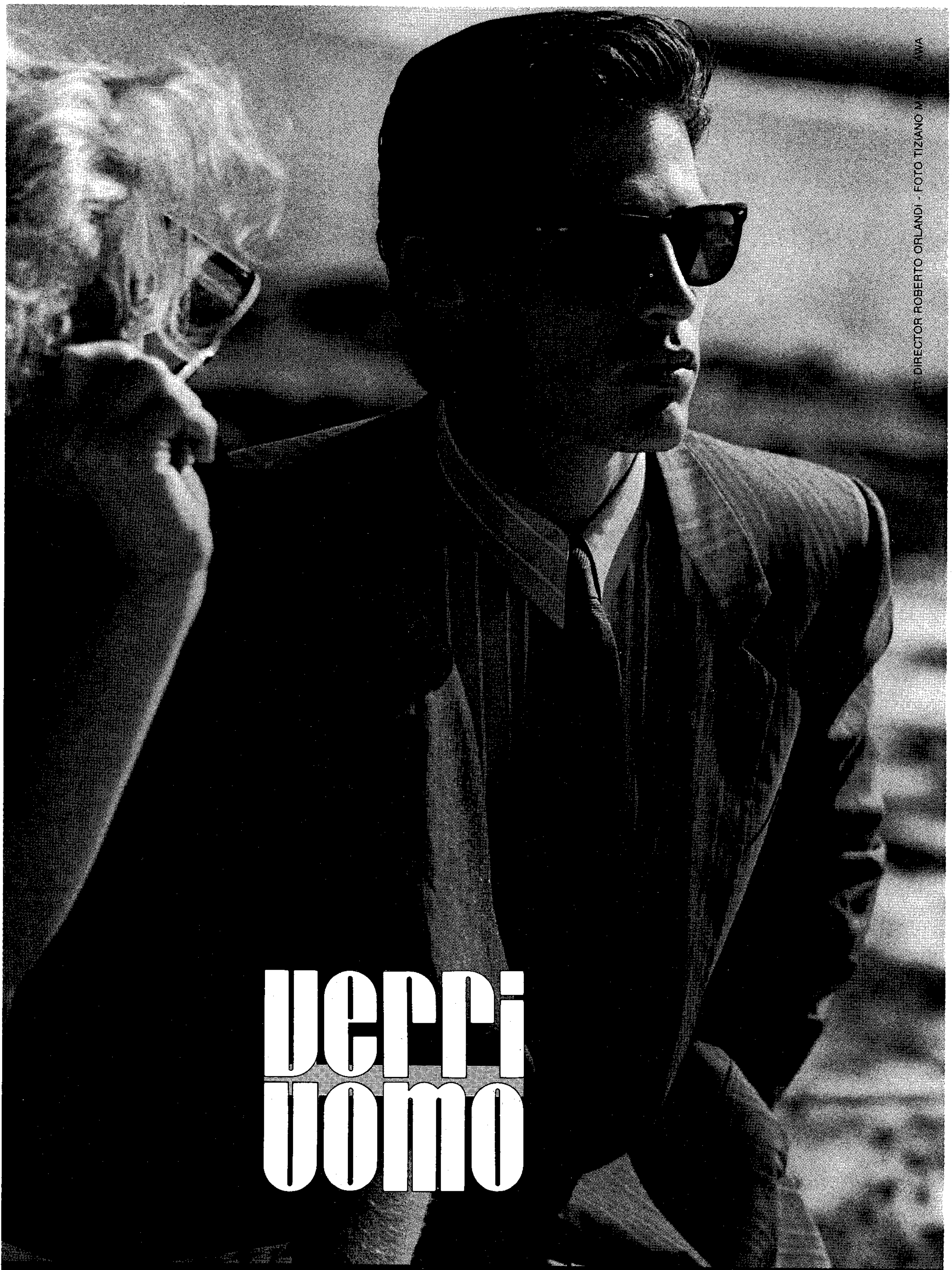
“We pressed the case against Flower because he was a persistent felony offender with two felony convictions,” sai Mary de Bourbon, a spokeswoman fo the Manhattan district attorney's office “The case might not have looked like th biggest case in the world to the juror sitting in judgment of Mr. Flowers, bu we take whatever opportunity we can t put the repeat felony violators back i prison. There's a lot more behind these allegedly petty cases than the jurors usually know.”

In New York, anyone convicted of a second felony is considered a “predicate felon” and must serve prison time. In this case, Flowers, who is due to be sentenced next week, can get up to fifteen years in prison.

Vinci, of the Legal Aid Society, still isn't convinced the Flowers case belonged in supreme court. “It's just aggravated panhandling. But Flowers had a record and got indicted,” Vinci said. “In the old days, before Morgenthau, most of the supreme-court felony indictments would have been handled as misdemeanors.”

EVEN IF SOME OF THE FLOWERS jurors thought the crime was insignificant, they apparently worked hard to reach a verdict. “We were wrestling over intent and whether the off-duty cop was in a position to see the pipe raised,” said Lester Delano, the president of Marschalk Campbell-Ewald Worldwide, an advertising firm. “Also, the victim said he grabbed the defendant's wrist when the pipe was raised, and we wanted to know if it was the victim who helped to raise the pipe, not the defendant. And, while the judge had instructed us that we couldn't make any inference from the fact that the defendant had not taken the stand, I think if the guy had testified and said he didn't do it or explained what had happened, it might have made a difference.”

Delano added that he wasn't disturbed by the nature of the case. “I didn't think the case was petty,” he said. “I don't think a case can be too petty. We should endure. How can one determine in advance the seriousness of these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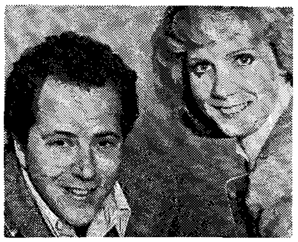

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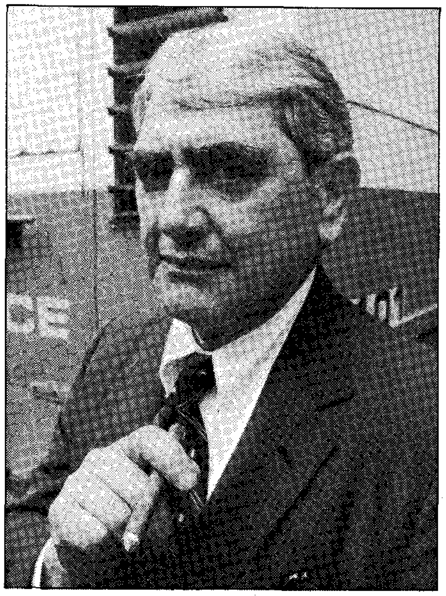
things? I'm not concerned with the difference of degree. If you're in this country, you deserve to be heard, and that's important."

In the case that Russell Baker called the "Chicken Caper," de Bourbon said that the defendant, Edgar Walker, 22, of 265 West 123rd Street, had two prior felony convictions for the sale of large quantities of drugs. That made him a double-predicate felon and the kind of persistent offender that Morgenthau's office is trying to crack down on. Walker's record also included misdemeanor convictions for possession of narcotics, menacing, grand larceny, petty larceny, and resisting arrest. What's more, just two months before the chicken trial, Walker had been arrested for the knifepoint robbery of a 64-year-old woman on West 140th Street. The charges eventually had to be dismissed when the woman, the only witness against him, died of a heart attack four weeks after the robbery.



Legal Aid's Vinci: *Too many indictments?*

None of this, of course, was known to Mimi Baker and the other jurors. They also were not told in detail that, two weeks earlier, Walker had allegedly tried to sexually assault the victim in the chicken robbery in the hallway of her apartment in front of her four-year-old son. The police claim Walker shoved the woman against the wall and began to disrobe, but fled when her stepfather, who lives in the building, responded to her screams. The woman later told police she was too frightened to press charges against Walker.

On the day of the $10 robbery, the woman told police she had seen Walker trailing her from a check-cashing store to the fried-chicken restaurant at the corner of 125th Street and Eighth Avenue. When she saw him enter the restaurant, she told police, she became so frightened that she signalled to a friend to join her in the store. Walker,

Photograph by Co Rentmeester.

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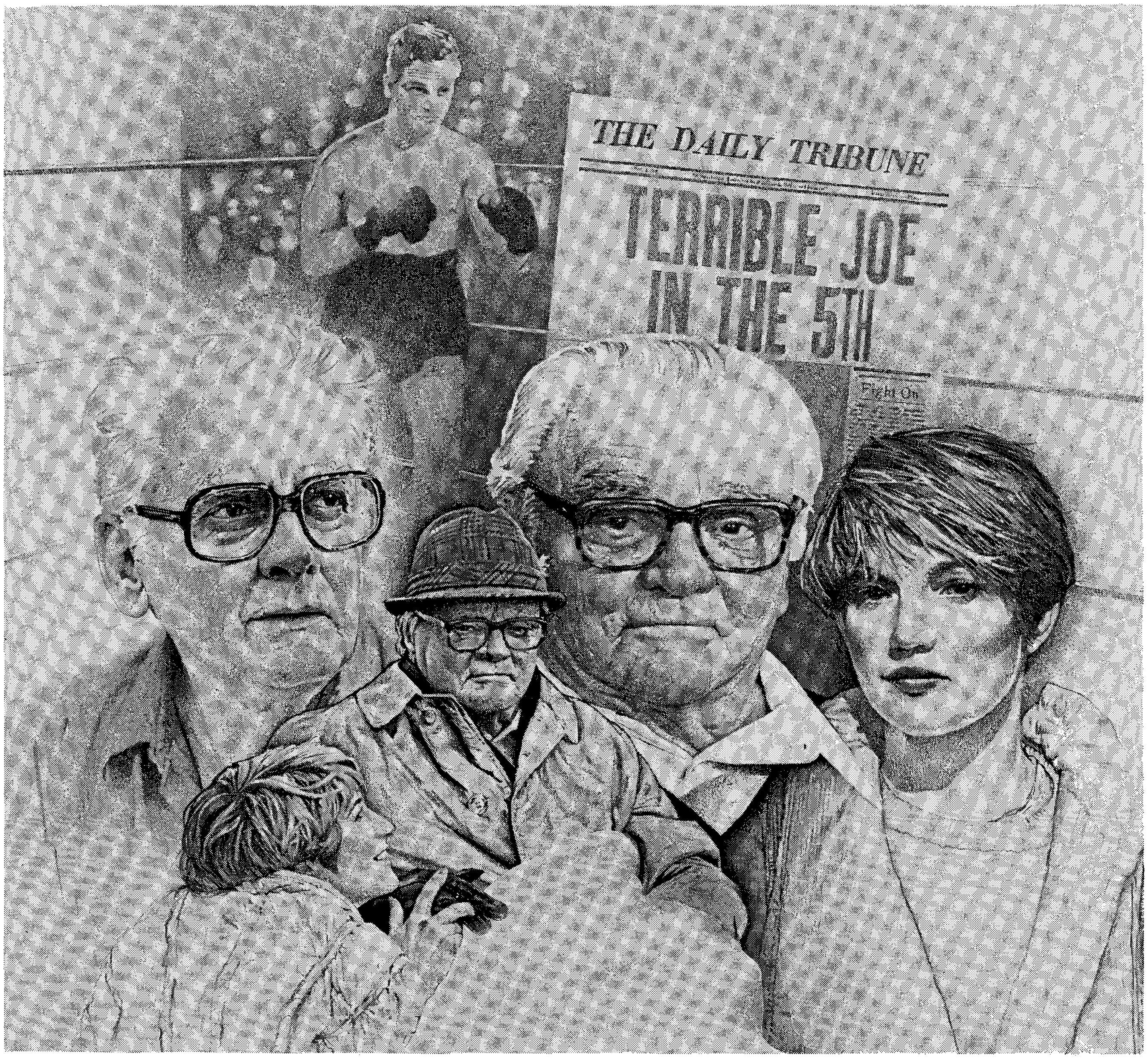
THE DAILY TRIBUNE
TERRIBLE JOE
IN THE 5TH
Fight On

"Terrible Joe Moran"

Art Carney · Ellen Barkin

CBS-TV. Tuesday, March 27, 9 P.M. (ET & PT) 8 P.M. (CT)

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nevertheless, asked her for money. When she refused, he began patting the pockets of her coat. When she told him to stop, he pretended that they were friends and that they were having a spat. And when she tried to pay for the chicken she had ordered, he twisted her arm back so painfully that she fled the restaurant to look for the police.

Walker was arrested within a half-hour in his aunt's apartment, hiding in the bathroom with a box of chicken and $6 in change. He insisted that the chicken was for his aunt and that he was innocent of the charges. By the time the trial came up, the detective to whom Walker had made admissions had retired to Florida and refused to return as a witness in the case, according to the D.A. Because the woman had run out of the store, she could not testify that she had actually seen Walker use her $10 to pay for the chicken. Though he had been indicted for robbery, a felony, the jury convicted Walker of petty larceny, a misdemeanor, and last January 5, Judge Albert Williams sentenced him to nine months in jail.

'ALL WE KNEW AT THE TRIAL was what the complainant said had happened in the chicken shop," Mimi Baker said. "We knew he had accosted her in the hallway and that her stepfather had chased him away, but there were no details. Also, his lawyers produced an address book with her name and telephone number inside."

Prosecutors later pointed out that this trick is often used by defendants in sexual assault or harassment cases. They get the names of their victims from the court papers and then scribble them into their address books in the hope that jurors will think the charges against them were brought by an angry acquaintance. In this case, Walker actually got the woman's telephone number wrong.

The jurors, according to Mrs. Baker, were never convinced of Walker's guilt on the robbery charge. In fact, they were told that he had been charged with the serious offense only because he had physically assaulted the woman by twisting her arm. And yet, there were no witnesses at the trial to back up that charge.

"It was unimaginable to me that such a minor case as this could wind up in the supreme court," said Joyce Lambert, a textile-company executive who was a juror on the Walker case. Even after being told of the hidden factors, she was unconvinced that a supreme-court trial was justified. "I was very impressed with the judge and the proceedings, but I would have assumed that the case could have been handled by a local magistrate—or at least I think it should have been." ▬

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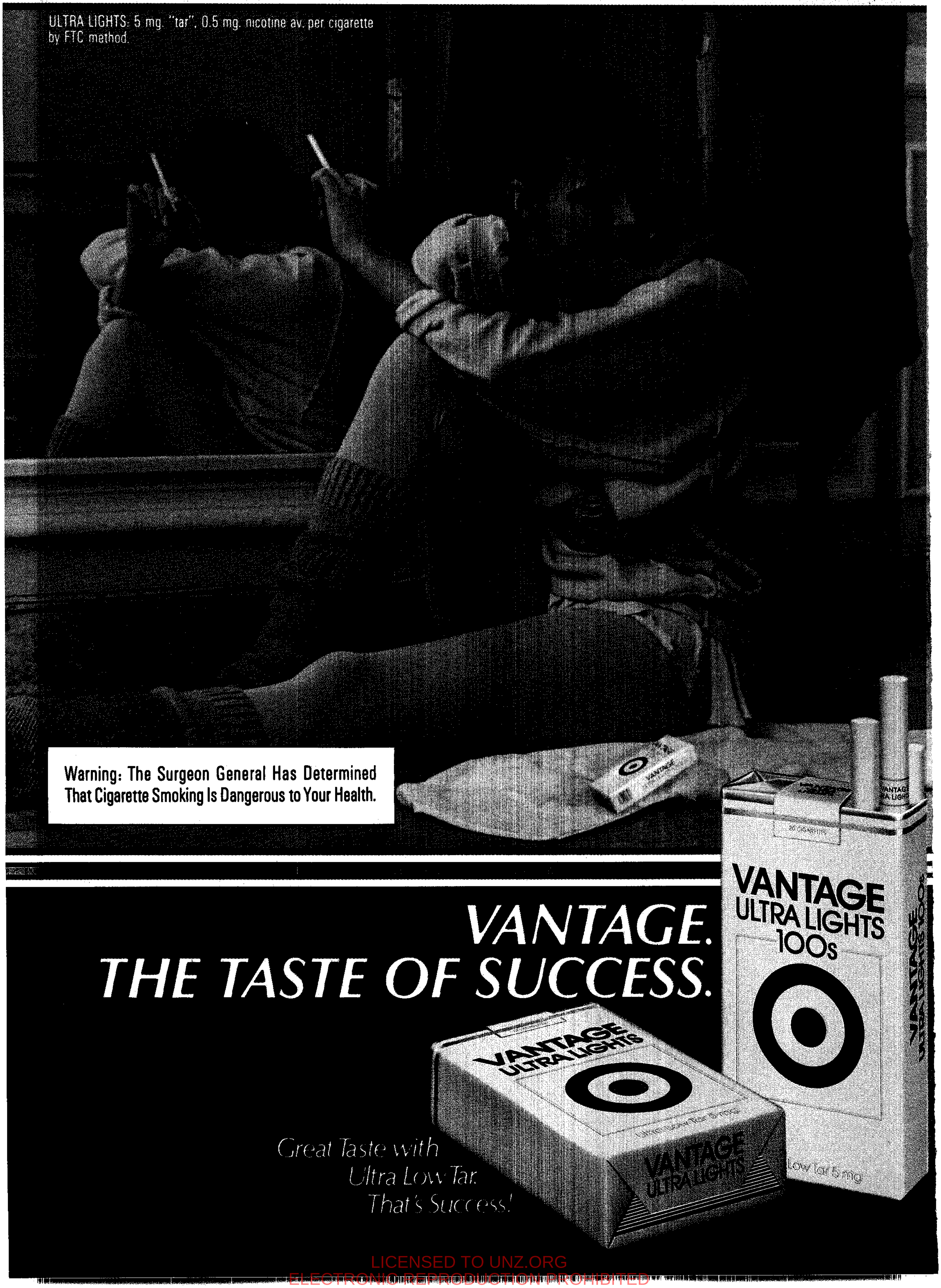

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MEN ABOUT TOWN

MEN'S SPRING FASHION

PHOTOGRAPHED BY

MICHAEL HALSBAND

The seersucker is in bloom again, a sure sign of spring—which, weather permitting, arrives this week. There are other perennials to be picked as well, plus hang-loose looks from the Japanese and some new takes on traditional themes—a suit in black denim, a sweater in bright orange. There are, in short, smart choices for every facet of a New York man's life—from a buttoned-up boardroom to the controlled chaos of a cooking class.

EDITED BY

KEEBLE / CAVACO

From near right:
Wool-blend suit by Pierre Cardin, $275 at Abraham & Straus; cotton shirt, $85, and silk tie, $35, at Charivari for Men (2339 Broadway, at 85th). Model: Billy Gleason, of Zoli.

Cotton sweater by Calvin Klein, $150 at Saks Fifth Avenue. Model: Jon Wiedemann, of Click.

Hooded cotton-knit jacket, $15.95 at 59th Street Army/Navy Store (215 East 59th Street); cotton polo shirt by Merona Sport, $29 at Bloomingdale's, Lord & Taylor, Macy's, Saks. Model: Ed Flory, of Click.

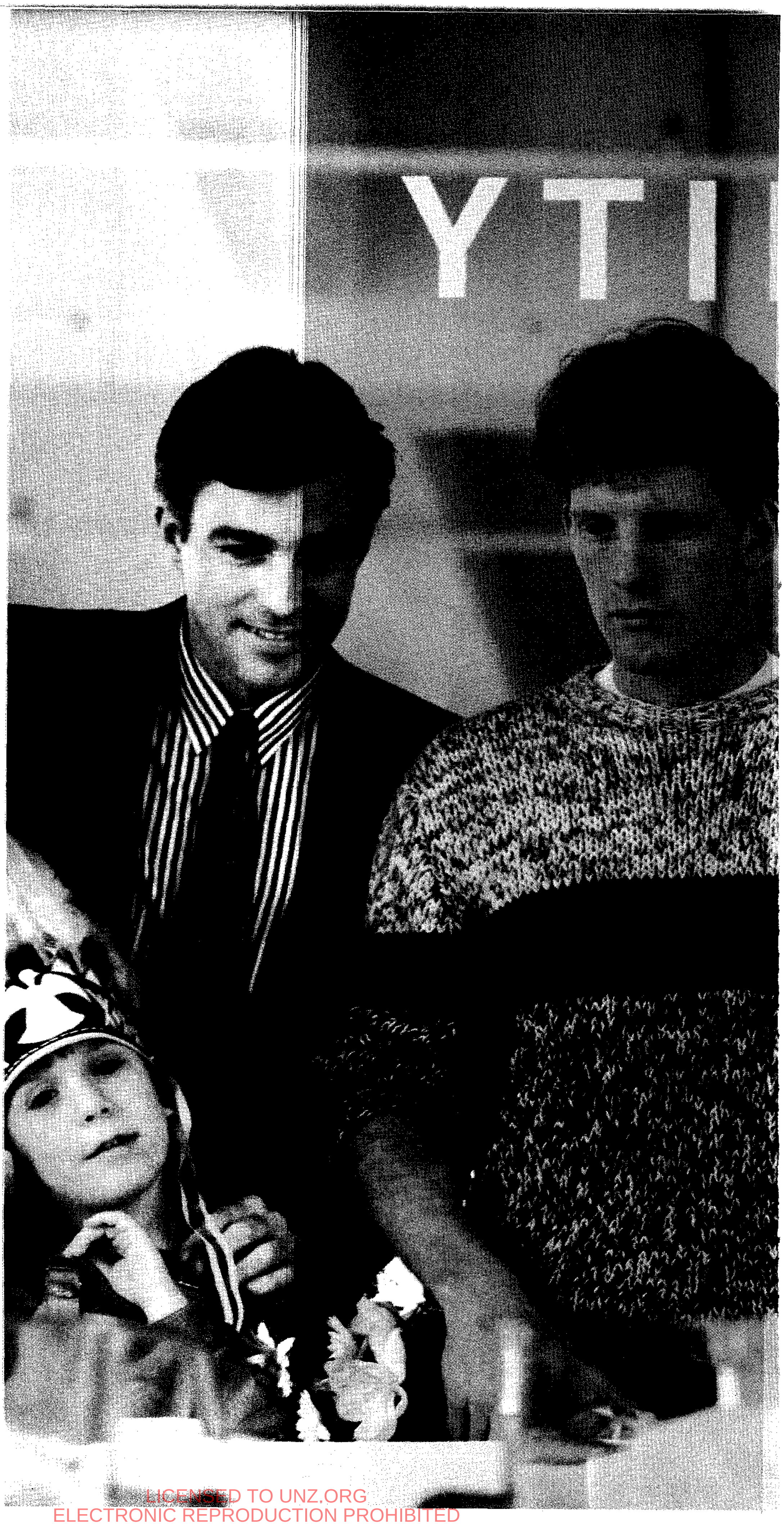
Suede jacket, $650 at Lina Lee (Trump Tower); cotton T-shirt by Calvin Klein, three for $19.50 at B. Altman, Neiman-Marcus (White Plains), Saks. Model: Peter Moore, of Click.

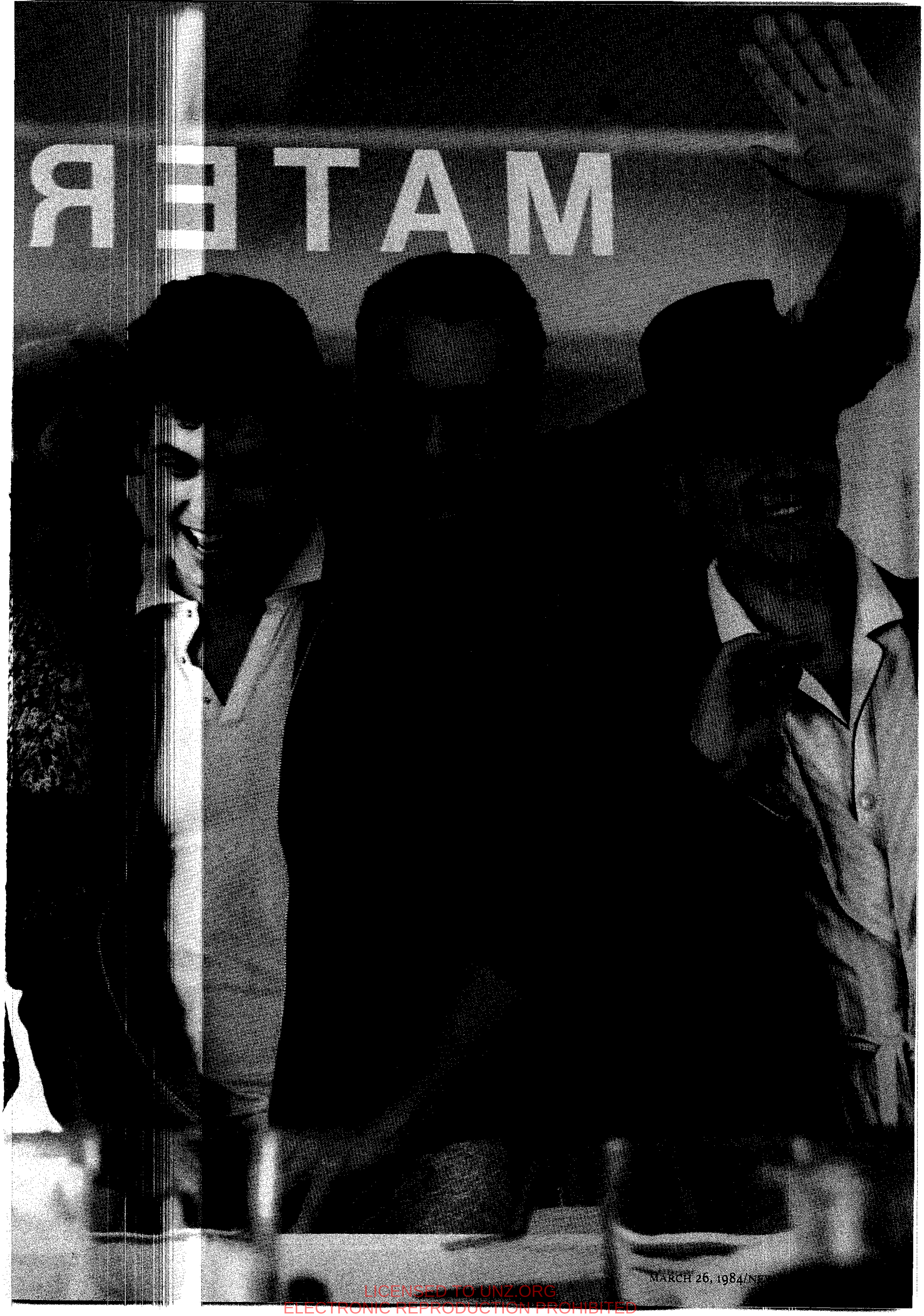
Cotton raincoat by Giorgio Armani, $143 at Barneys and Saks; cotton pajamas, $35 at Brooks Brothers (346 Madison Avenue, at 44th); felt fedora, $75 at Jay Lord Hatters (30 West 39th Street). Model: John Hoffmeister, of Zoli.

Child's clothing from Space Kiddets (model: Ricky Harrington, of Gilla Roos). Indian headdress from F.A.O. Schwarz. Flowers by Twigs. Teddy bear from Conran's. Bassinets courtesy of the Mount Sinai Medical Center.

Fashion associate: Michael Eisenhower.

Grooming: Kent Rulon for Garren, New York.
Tailoring: Eric Paynter.





From near right: Cotton-blend-seersucker suit, $160, cotton-oxford shirt, $31, and silk tie, $16.50, at Brooks Brothers.

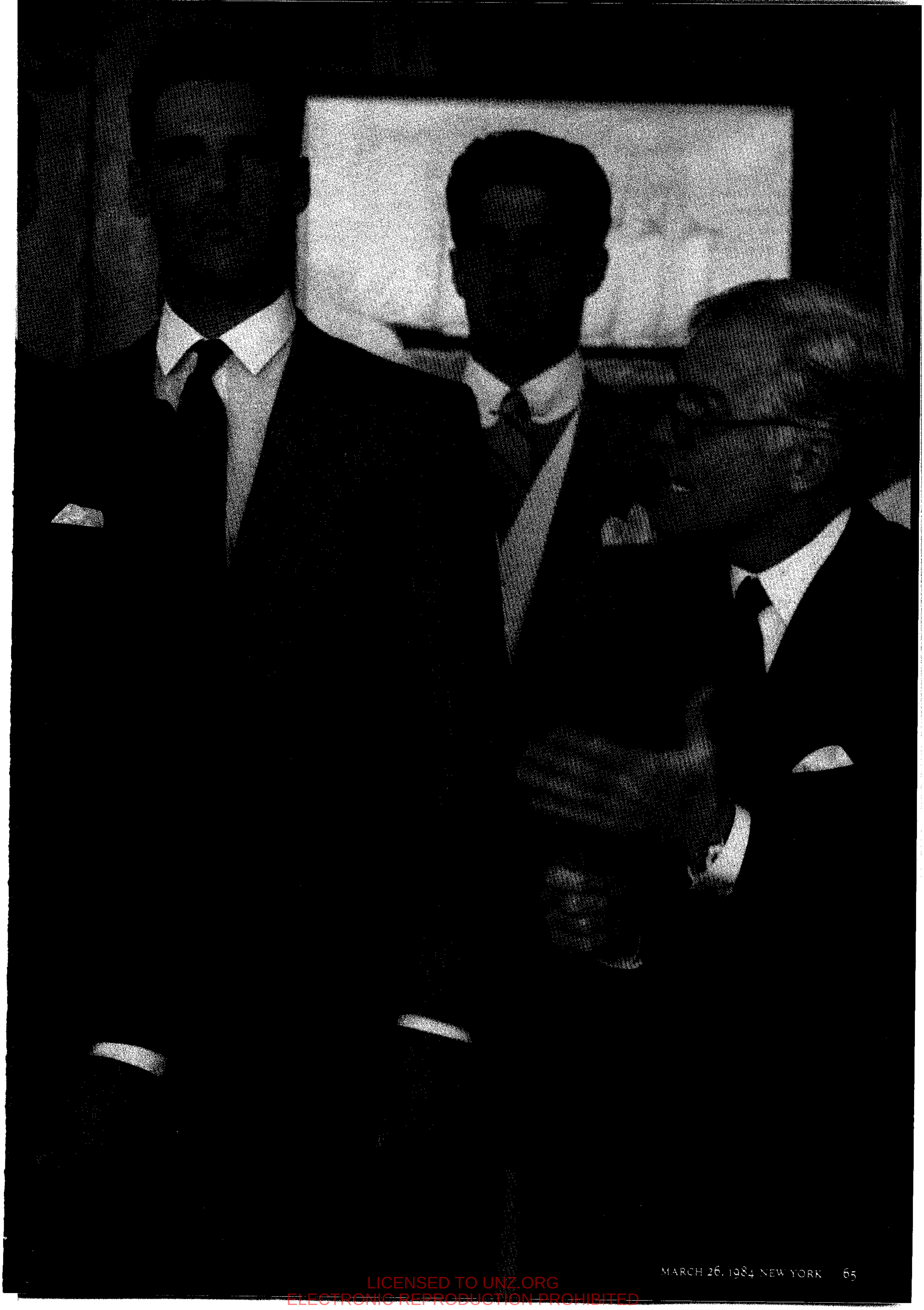
Wool suit, $424, cotton-broadcloth shirt, $46.50, and silk tie, $27.50, at Paul Stuart (Madison Avenue at 45th). Model: Tom Tripodi, of Zoli.

Linen suit, $615, and linen shirt, $38.50, at Barneys and Saks; silk tie, $27.50 at Barneys—all by Giorgio Armani. Model: Bruce Hulse, of Wilhelmina.

Wool suit, $565, and silk tie, $38.50, at Bergdorf Goodman; cotton-voile shirt, $85 at Altman's and Bergdorf's—all by Alan Flusser. Model: Todd Bentley, of Wilhelmina.

Wool suit by Oxxford, $725, cotton shirt, $32.50, and silk tie, $27.50, at Barneys. Model: Ben Short, of Funnyface.

Prints courtesy of Newel Art Galleries.



From near right:
Cotton raincoat by Issey Miyake, $575, and cotton shirt by Yohji Yamamoto, $125, at Charivari for Men. Model: Barry Kaufman, of Ford.

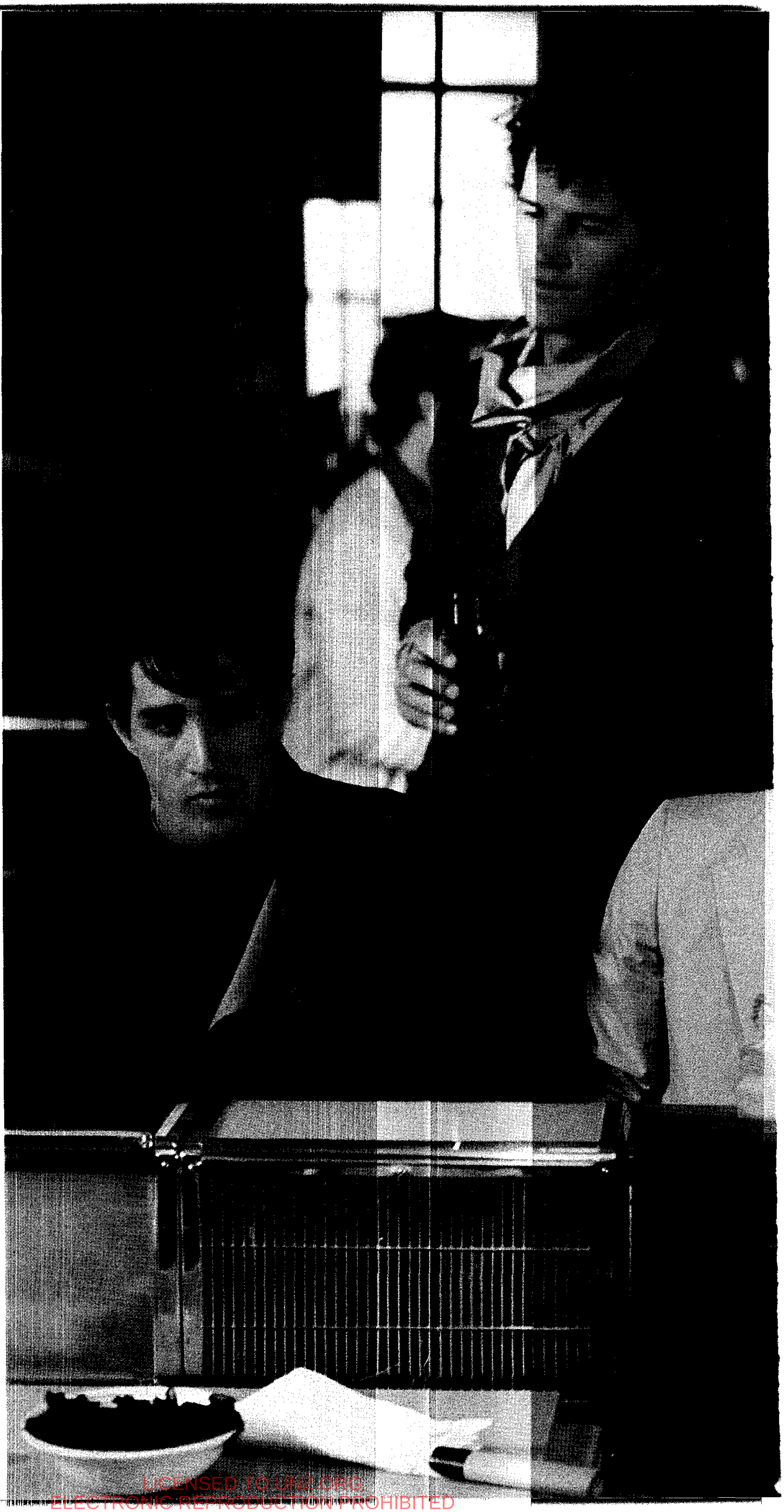
Cotton funnel-necked shirt, $155, and V-necked overshirt, $140, by Yohji Yamamoto, at Barneys and Charivari for Men. Model: Matt Norklun, of Zoli.

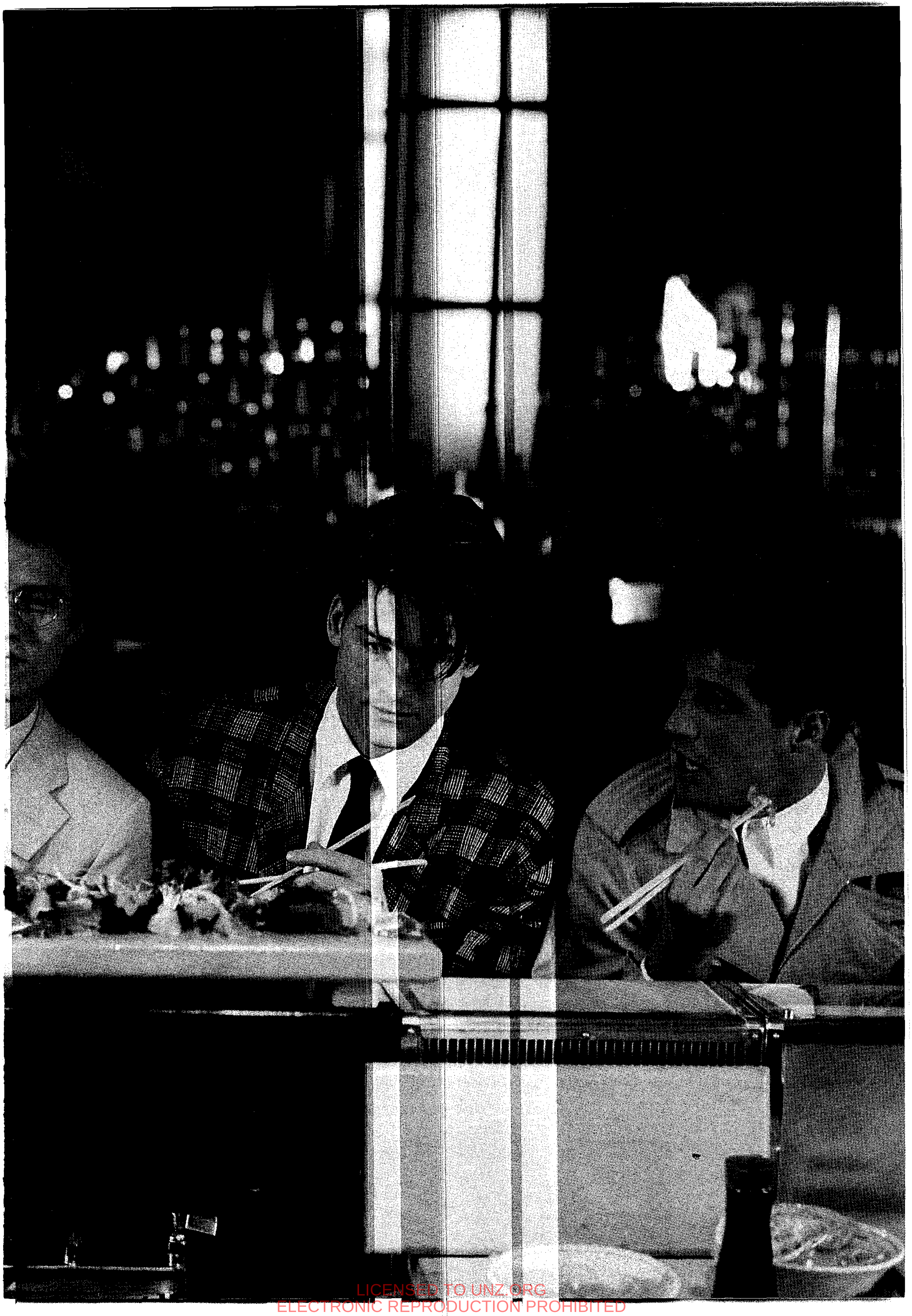
Cotton-poplin-blend suit, $150, cotton-oxford shirt, $31, and silk tie, $16.50, at Brooks Brothers; glasses by American Optical, $72 at Morgenthal Opticians (141 East 62nd Street). Model: James Scales, of Funnyface.

Linen-and-rayon jacket, $470, and cotton shirt, $125, by Yohji Yamamoto, at Barneys and Charivari for Men; cotton tie, $9 at H. Kauffman & Sons (139 East 24th Street). Model: Tom Preston, of Wilhelmina.

Linen-and-cotton jacket, $305, and linen shirt, $180, at Matsuda (854 Madison Avenue, at 70th).

Photographed at Café Seiyoken.





From near right:
Tweed sport coat, $445, and worsted pants, $95, at Burberrys (9 East 57th Street).

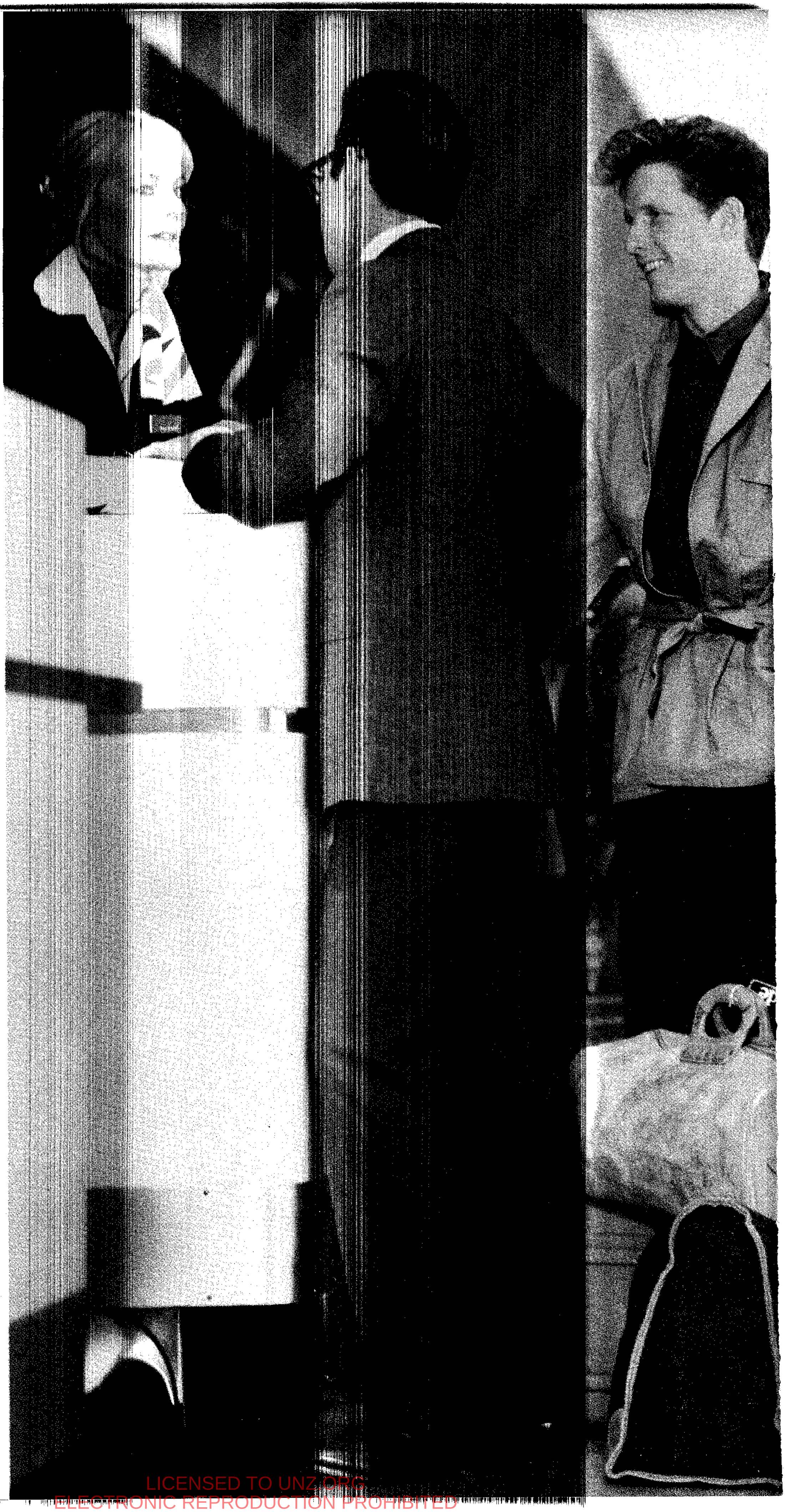
Cotton jacket, $235 at Bergdorf's and Bloomingdale's; pleated chinos, $42.50 at Saks—both by Ralph Lauren/Polo.

Denim jacket, $160, and jeans, $80, by Stephen Sprouse, to order at Henri Bendel; sunglasses by Colors in Optics, $33 at Macy's.

Wool suit, $570 at Barneys and Saks; cotton shirt, $44, and silk tie, $27.50, at Barneys—all by Giorgio Armani; vinyl portfolio by Gear, $18 at Macy's; shoes by Peal & Company, $240 at Brooks Brothers. Model: Mike Irving, of Ford.

Cotton sweater, $90 at Barneys; linen shirt, $75 at Barneys and Charivari for Men; linen pants, $80 at Barneys and Madonna (223 East 60th Street)—all by Gene Pressman and Lance Karesh for BASCO.

Photographed at the British Airways terminal, J.F.K.



From near right: Hand-knitted cotton sweater, $250, and cotton shirt, $67.50, by Perry Ellis, at Barneys, Bergdorf's, Saks.

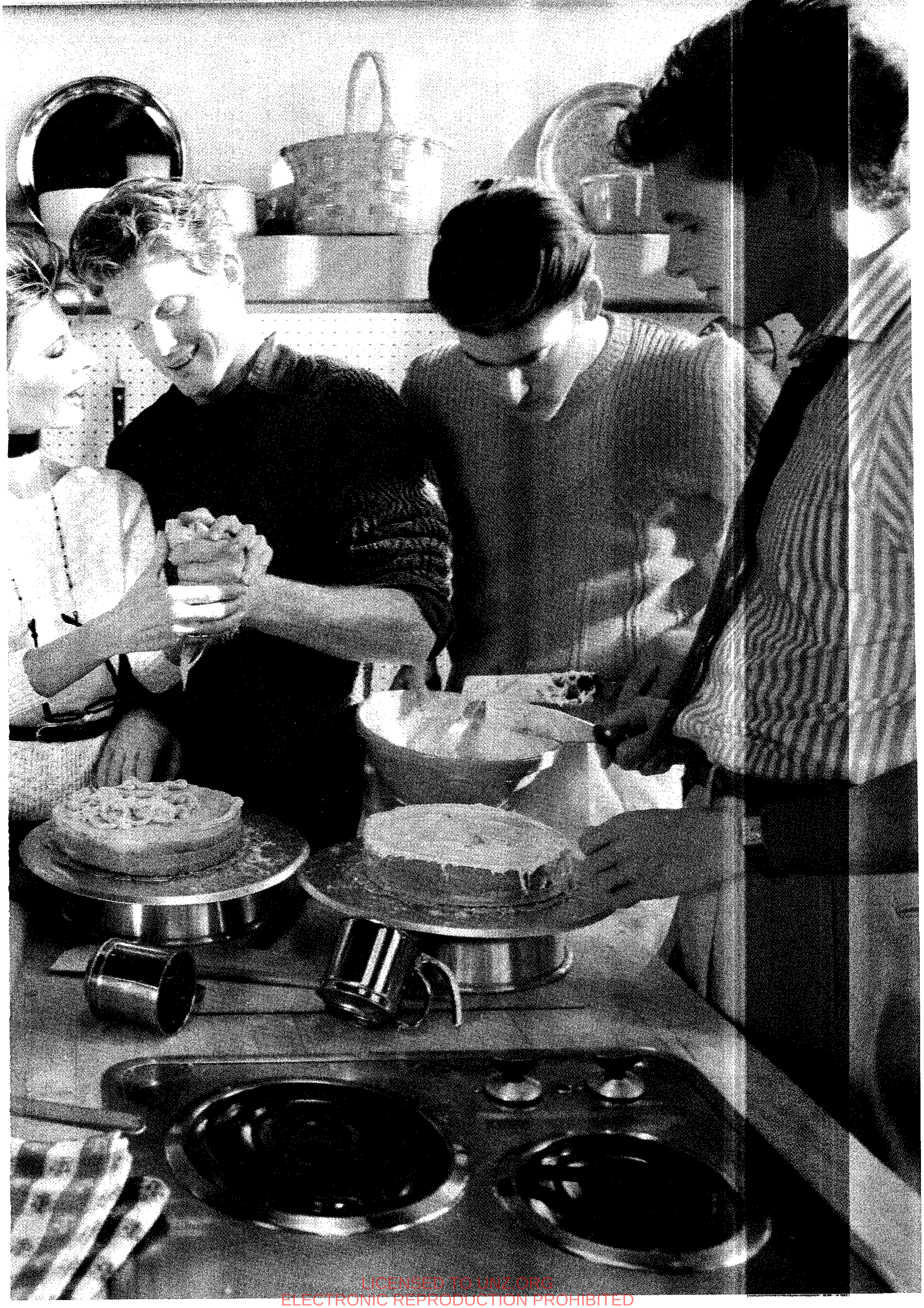
Linen vest, $125, cotton shirt, $70, and silk tie, $30, by Ralph Lauren/Polo, at Saks.

Hand-knitted jute sweater by Ralph Lauren/Polo, $210 at Saks.

Cotton sweater, $120 at Macy's; linen pants, $95 at Neiman-Marcus (White Plains) and Saks—both by Calvin Klein.

Cotton shirt, $42.50, and silk tie, $30, by Jeffrey Banks, at Camouflage (141 Eighth Avenue, at 17th); antique watch, $260 at William Scolnik (1001 Second Avenue, at 53rd).

Woman's sweater by Mary Jane Marcasiano; glasses from Morgenthal Opticians; hair and makeup by Sandra Bocas for Benjamin Salon (model: Janet Bedin, of Gilla Roos). Dish towels from Farfetched. Ceramic bowls from Altman's. Whisk from Macy's. Cake stands from Bridge Kitchenware Corporation. Photographed at Cooking With Class. ▬



BEST BETS

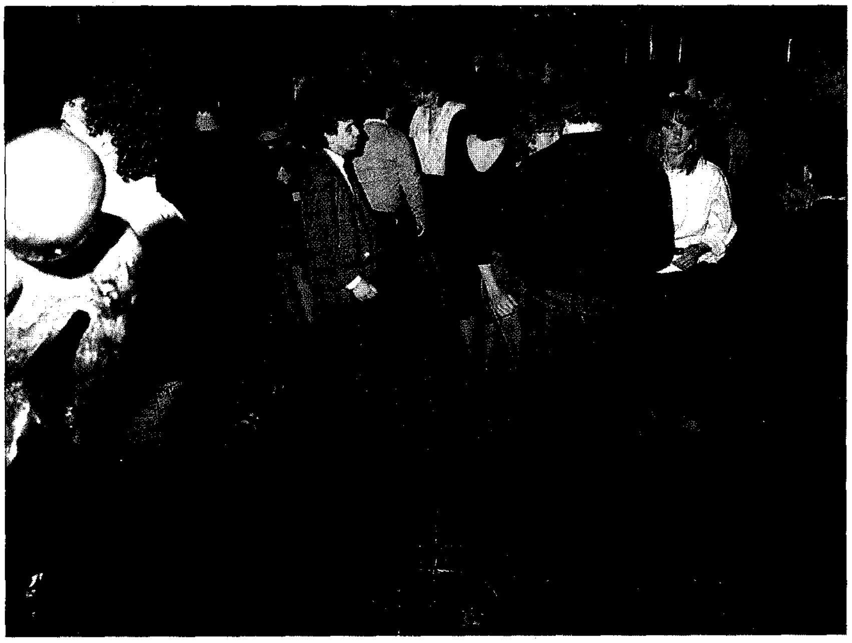
The best of all possible things to buy, see, and do in this best of all possible cities.

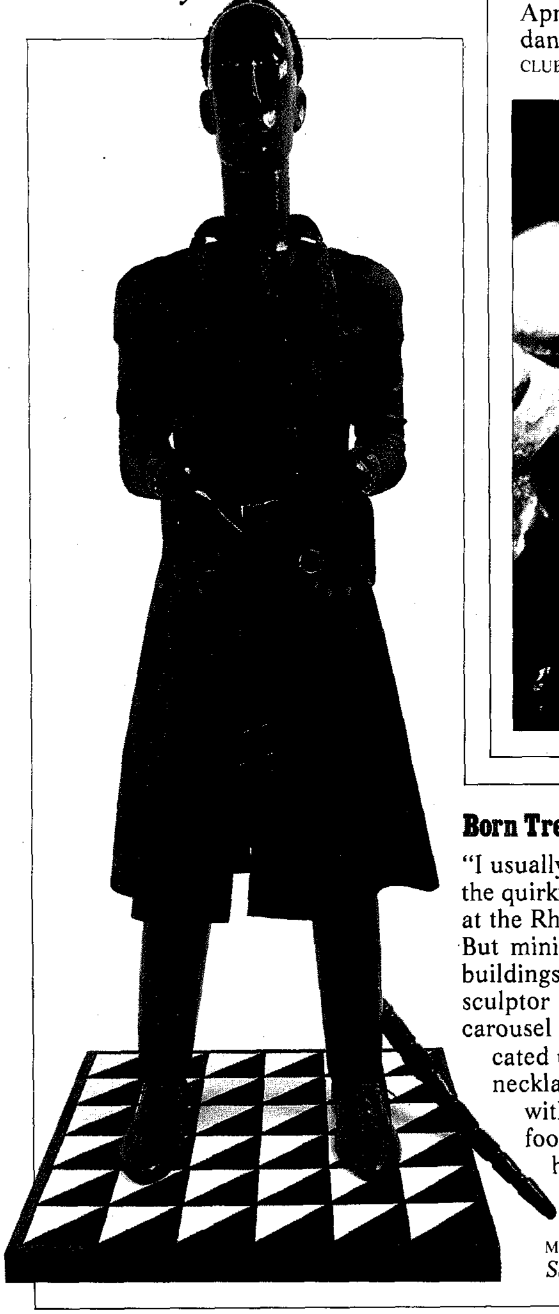
By Nancy McKeon and Corky Pollan

In the Beat of the Night

For us dancing fools, never-on-Sunday has no meaning. Why not Sunday? Winding down from the weekend, after a languorous day on the horizontal, one last gasp of whirling frenzy before Monday. That's why it's great now to have Club A's Bistro open on Sunday, at a discount, with no need to dress up. James Divine is at the door, Berlin-expressionist in his $1,000 wraparound trench coat. There's an early movie. Everyone ignores it, singly, nuzzling over aperitifs, on the prowl. Very young, almost young, feeling young, perpetual adolescence. Eurotrash? Doesn't everyone look nicely trashy these days? From nine on, there's dinner in the bistro (pasta, $9.95; entrées, $12.95 tops; drinks, $4.50, compared with the normal outrageous $9.50). Food is not the reason for this exercise, though the steaks are fine, ditto the desserts. But things could soar gastronomically when the brilliant chef of the Côte d'Azur's Chantecler, Jacques Maximin, arrives in April to beatify the menu here and next door at Tucano. Till then, we're dancing like maniacs. **—Gael Greene**

CLUB A BISTRO */333 East 60th Street/308-2333/Sundays from 7:30 p.m. to 4 a.m.*





Born Tree

"I usually listen to rock 'n' roll while I carve," says Pat Keck. Perhaps this explains the quirky character of her carvings: the 1980s crossed with the 1880s. "When I was at the Rhode Island School of Design, everyone there was involved in minimalism. But minimalism just didn't interest me. What fascinated me were gargoyles on buildings, carousel horses, wooden puppets." These still do. This 28-year-old sculptor does whimsical turns on cigar-store Indians, scarecrows, dummies, carousel animals, and such. Not satirical, not nostalgic re-creations, not sophisticated updates (though there are touches of that here: ropes of pearls, bejeweled necklaces, carefully coiffed rope curls), but naïve art in a modern mode. All done with a dazzling craftsmanship: fingers move, feet wiggle, eyes roll. From a two-foot furry puppet ($550) to a six-foot-long monkey on wheels ($3,400), they all have the special quality that makes early American art so endearing—a sense of an object's personality, of a unique spirit: playful, macabre, funny, or sad.

MARTINA HAMILTON GALLERY */19 East 71st Street/744-8976/Tuesday through Saturday 10 a.m. to 6 p.m./Through April 3*

Photographs: top and center right, Langdon Clay; left, Don Hamerman.

Sweet and Low

Girls in the fifties knew a thing or two. When skirts descended, *they* descended upon ballet slippers. This spring, with skirts again brushing ankles, these ballet shoes from France (with a bit more sole, a bit less shoe than the original, and in thirteen colors, both bold and pale) look just right. Their $25 price tag evokes even fonder memories of the fifties.
BARNEYS / *The Women's Duplex*

This Ride of Paradise

Picture us lounging in the back of a luxurious 1939 Cadillac Fleetwood limousine, our bare feet tickled by the sheepskin rug, our mood mellowed by the red wine, our mind wandering between the thirties movie on the TV and the handsome liveried chauffeur in the front seat. Now, picture *yourself* in the same setting. More interesting already, no? In your mind, roll down the shades on the rear windows for privacy, nestle more comfortably on the broadcloth-covered backseat, and sigh with the satisfaction of knowing that you don't have to *buy* all this luxury. For $55 an hour (three-hour minimum), you can simply rent it when you feel the need. If the Deco cigarette lighters and the thirties mother-of-pearl light fixtures don't fit into your fantasy, Style Limousine—the fair child of four very discerning businessmen with a passion for old cars—can provide more up-to-date comfort (Style has modern limos as well). Whichever era prevails, it beats those vintage cars on the I.R.T., *n'est-ce pas?*
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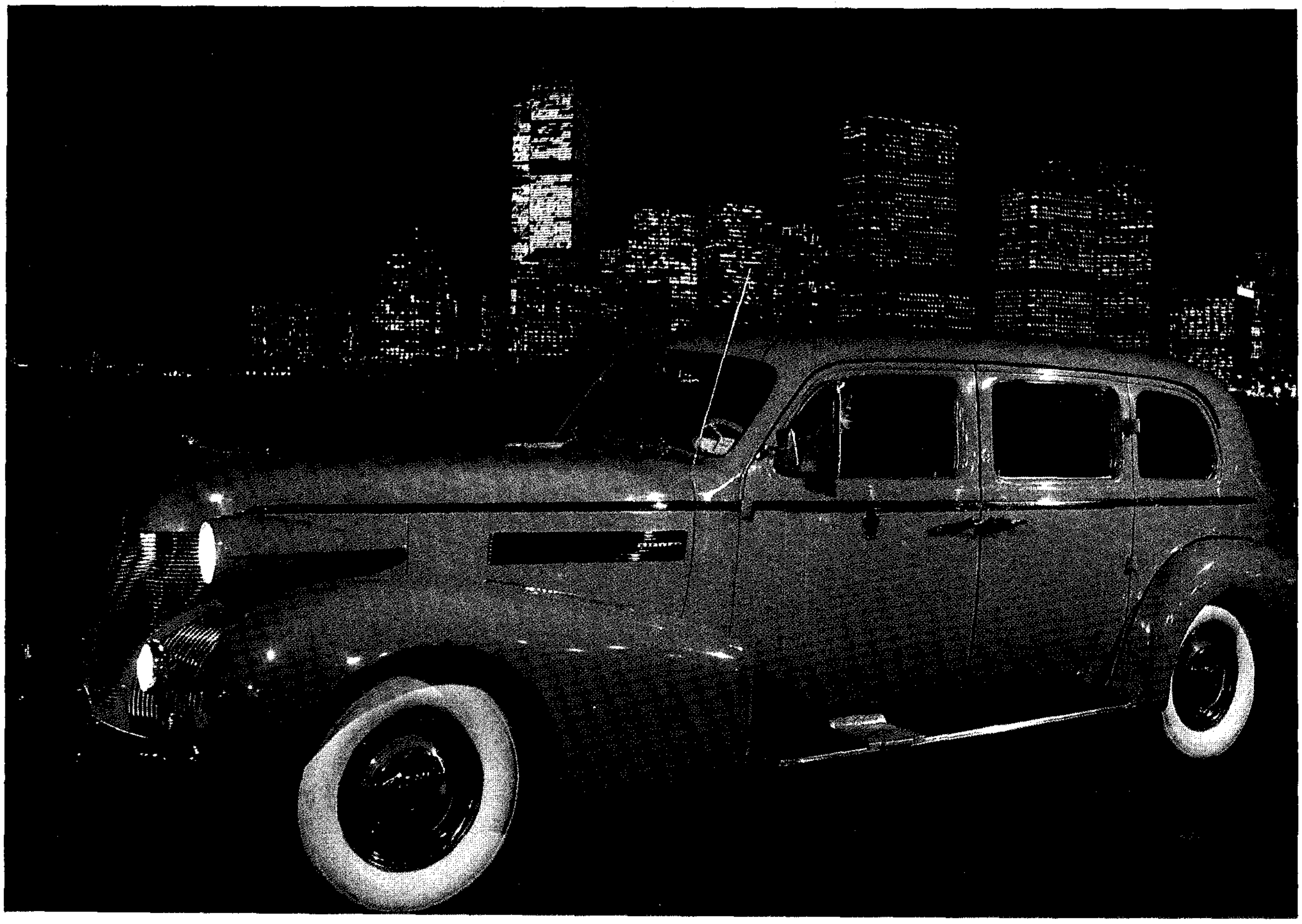


Photographs: top, Corinne Colen; bottom, Joe McNally.

The Insatiable Critic/Gael Greene

APPLAUSE, APPLAUSE

> "...Roxanne's, a modest little atoll of taste on Eighth Avenue, is a stage for the creative notions of an inspired chef..."

THE SHIFTING AFFECTIONS OF A MANhattan population desperate for nesting space it can afford inevitably fuels the dreams of the merchants who would feed us. The boldest pioneers gamble fortunes transforming the boxy warehouses and factories of 18th and 19th Streets into noisy, modish brasseries—Joanna's, Café Seiyoken, the new and feverishly insistent La Colonna. But if the sheer joy of eating is what moves you far more than the thrill of grazing with the frenzied nomadic fashionables ... come to **Roxanne's.**

Here on a homely stretch of halfway gentrified Eighth Avenue is a modest little atoll of taste, inviting (even from the heaving slanted sidewalk) with its mullioned window framing magnolias in a faceted amethyst urn. The room is odd and narrow, with a friendly little bar, black-flowered chintz, shiny burgundy tiles, and lacquered brick. Beyond, there's a deep drop-off to a tiny lower level of tables overlooking the promise of a garden come spring, and, hidden away in a tiny kitchen, an inspired chef with splendidly creative notions.

As soon as those warm, plump, chewy, wonderfully crusty rolls appear (the same irresistible bread served at Chanterelle), expectations soar. I've come to believe any restaurateur willing to spend an extra few pennies on bread this good really cares ... may actually have taste. At Roxanne's, the axiom holds from the first bite—that first taste of a nicely textured white-bean soup ($5) with swirls of wilted escarole and rich cuts of duck confit—and continues through the impact of rich chicken-liver mousse ($3), the luscious sweetbread salad ($7) on sprightly arugula under a tangle of vegetables julienne, the tasty shrimp- and scallop-stuffed ravioli ($5) in a coriandered broth. Everything is headily seasoned and assertively citric, with a surprising gasp of peppery heat as a coda. Wellfleet oysters ($6) swim in a faintly basiled tomato-etched buttery broth under a balloon of puff pastry. Silken raw salmon ($5) "cooked" by marination is tossed with elegantly dressed arugula. Even the plebeian curiosity in this sophisticated scheme—the humble barbecued chicken wings ($3)—are juicy and tangy, too. Zestily dressed fettuccine ($8) perfumed with garlic, anchovy, and fresh herbs can be an appetizer for two or an entrée.

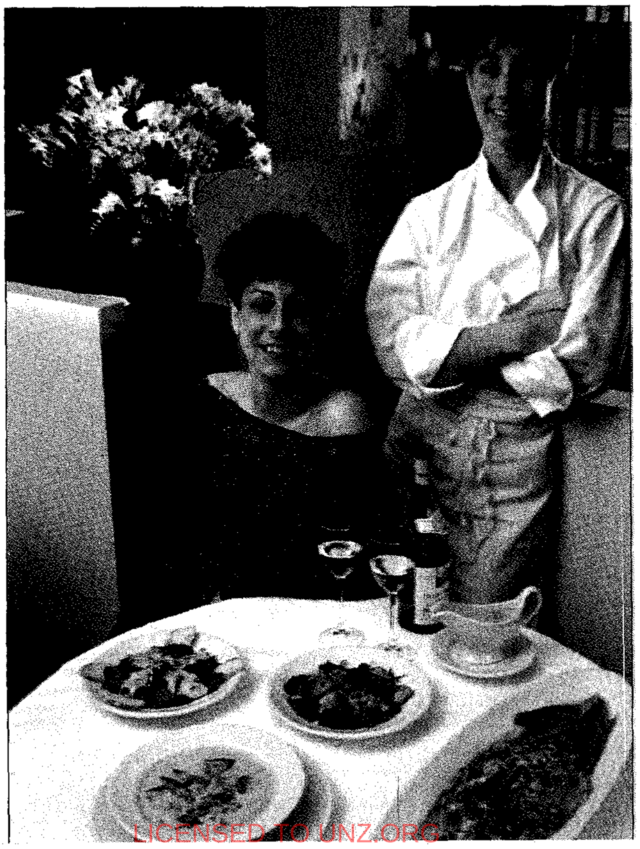
The real triumph—a dish that haunts—is a magnificent red snapper ($28) baked whole for two (and not a minute too long in the oven), beautifully presented on a large oval platter, its belly plump with a peppery couscous, a rich saffron sauce on the side. Lobster, squid, shrimp, mussels, and scallops, all barely cooked, as requested, make a tasty tomatoed Provençale fish soup ($18) with an aioli-slathered crouton. Rack of lamb ($16) is rare, tender, its garlic sauce gently benign (though I don't care if I never see another snow pea ... isn't it time for a string-bean revival?). A small whole trout ($15) is wrapped in an escarole nightgown and napped with a luscious gingered beurre blanc. My request for rare calf's liver ($14) is not taken seriously, but these thin, pale-pink slices are tender enough, and served with the same sweet-and-sour sauce that glazes the turned vegetables. Another sublime sauce, a love affair of leek, tomato, and cream, transforms simple poached chicken ($10) into "one of the most comforting dishes I've tasted in years," a friend exults.

As for flaws, the trout is a bit too cooked, as is the chicken. There are more-delicate ravioli skins in this ravioli-obsessed town. The sweetbreads might be ever so slightly crisper, and the accompanying vegetables julienne are a shade overacidic. There ought to be more of the wonderful potatoes served with the lamb. Sliced filet mignon ($13) is a bit mushy, the least impressive entrée tasted. And the serving staff, though polite and eager to please, is not necessarily skilled. The red snapper is not boned carefully. The wine gets a vigorous whirl as it's opened. The wine list is limited, though not impossible, with enough gently priced bottles. (The $16 Sutter Home Zinfandel is infinately more pleasing than a $15 Médoc, Château La Clare.) And if we're aiming for perfection, the tables could be felt-padded. But most of those complaints are so minor as to seem unnecessarily sulky, indeed downright truculent. If the kitchen were less brilliant, one might not even notice.

The crème brûlée ($3.50) is a beauty with a hidden fault: Its thick, crackling crust hides floes of uncaramelized sugar. There is a lush layer cake ($4.50)—a Génoise striped with chocolate and chestnut—a decent pear Tatin ($3.50), and, alas, a dry, crumbly grapefruit ice ($3.50) jeweled with the house's miraculous candied grapefruit peel... moist, sweet, and sour. More candied peels come with the check, and that can range from a gentle $50 for two with $3 appetizers and $10 entreés—wine, tax, and tip included—to $80 or even more if budget is not a consideration.

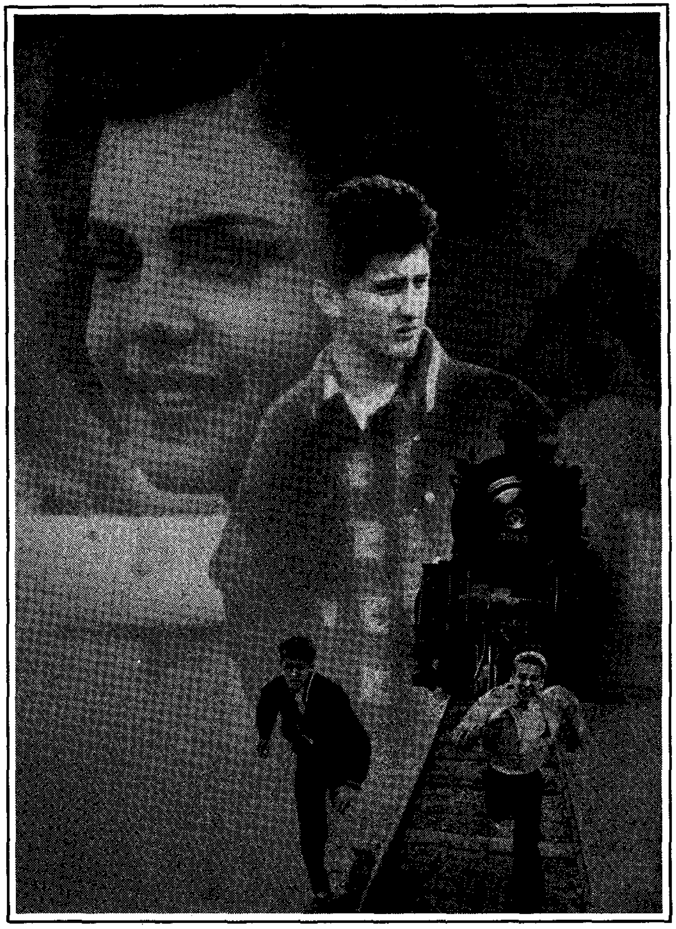
In spring, Roxanne's plans to

True taste: *Owner Roxanne Betesh, chef Gina Zarrilli.*



Photograph by Ted Hardin.

SEAN PENN · ELIZABETH McGOVERN · NICOLAS CAGE



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to make a boy
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For reaching
for the sky...and

Racing with the Moon

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serve lunch, and once it is warm enough, there will be tables in the garden. For now, there is dinner only, and brunch on Sundays. With daylight pouring through both expanses of glass, the room is cheerful, with its lilting tulips in sunset streaks of yellow and violet. Real maple syrup graces the waffles ($5). And if you long for that almost extinct treasure, a seriously moist and delicate omelet, here it is ($5.50), faintly boring in its pallid herb-perfumed refinement (perhaps a voluptuous option could be offered—sausage, bacon, even sour cream and salmon roe). There is also a gratin of poached eggs with asparagus ($7); smoked sable, salmon, and eel (or herring) served with red onion and rémoulade ($12); venison sausage with purée of white beans and julienne of beets ($8); and a blintze of pork and fennel on pear purée ($6), a witty and sacrilegious invention that doesn't come off because the pork is too bland, the texture less than thrilling. But preserved duck, endive, beets, watercress, eggs, pine nuts, and slices of new potato in a tangy vinaigrette make a deliciously refreshing country salad ($7.50). The warmed rolls—more pleasing than coffee cake—deserve a dab of homemade jam or marmalade.

Roxanne's story is so classic it's almost cliché. Young girl trying to make it as a dancer in New York needs to eat. Young girl struggling to score as a singer and songwriter is hungry, too. Restaurant jobs seem suitably transient and noncommittal. Dancer Gina Zarrilli meets singing hopeful Roxanne Betesh waiting tables at the Horn of Plenty. But Gina tires of service and begins to bake cheesecake. Then, in the kitchen of Chanterelle, that serene oasis of fine dining in SoHo, she suddenly realizes, "I really like this. I could make cooking a profession." A brief stint striving to absorb everything in the kitchen of the Quilted Giraffe and Glorious Foods extends the apprenticeship as she refines her own unique palate. Meanwhile, waiting to be discovered, Roxanne Betesh moves on to Restaurant Leslie. Offered a partnership, she "faces the music" and realizes she, too, has chosen a career. After the Leslie partnership dissolves, she moves about, "learning bars and accounting." Then, backed by family funds, she enlists Gina Zarrilli as chef and opens Roxanne's. Only three months old, it is already a cozy watering spot for the neighborhood, and once word of mouth echoes, will surely be a magnet for epicures. Not perfection, not at all, not yet . . . but very special, charming, and surprisingly good.

Roxanne's, 158 Eighth Avenue, near 18th Street (741-2455), is open for dinner Tuesday through Sunday 6 to 11 p.m., and for brunch Sundays noon to 3 p.m. American Express, MasterCard, Visa. ■

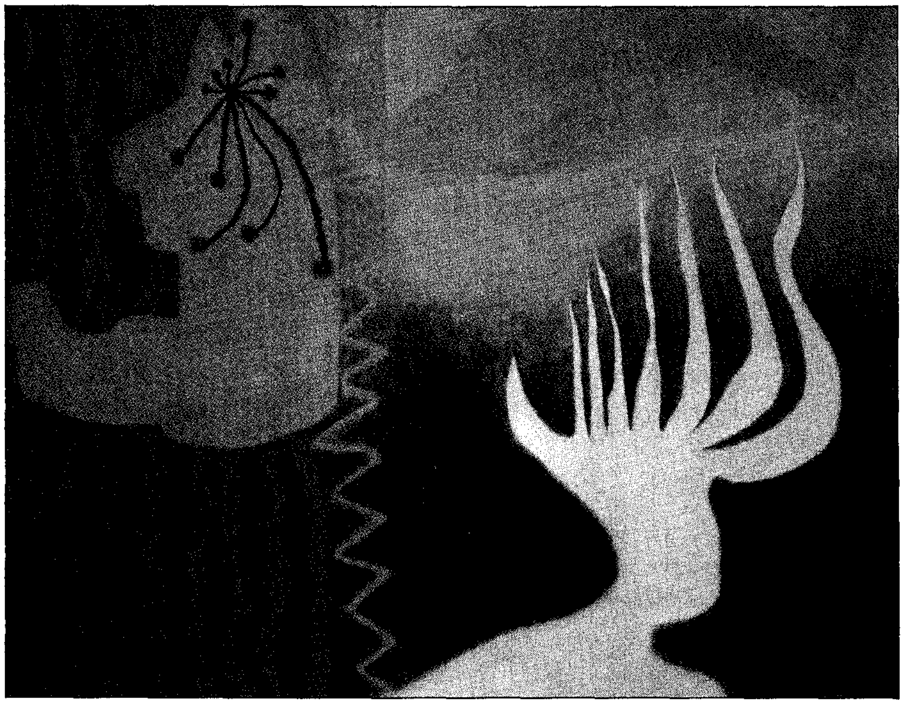
Art/Kay Larson

PRIMAL DREAMS

"...A curious upheaval of taste has resurrected Baziotes; Scharf is clearly the best of the urban-punk wing..."

"TO BE INSPIRED. THAT IS THE THING," wrote **William Baziotes** in 1948, borrowing a Shakespearean turn of phrase. "To be possessed; to be bewitched. To be obsessed." Following his own instructions, Baziotes concocted a version of American Surrealism that had as many lumpy components as the stew in the Cawdor witches' cauldron: a hunk of Miró, a dollop of Picasso, a chunk of Klee, and the eye of an Abstract Expressionist, all floating in a thin soup of diluted myth.

Though he was a leading figure in the early years of the New York School, and showed next to Jackson Pollock in Peggy Guggenheim's legendary gallery, Baziotes fell from grace in the 1950s. When Pollock and friends turned away from European influences, toward an abstraction rooted in the awesome rhythms of the American landscape, Baziotes's connections to Surrealism must have seemed like a hindrance, a foot-dragging resistance—after World War II, almost unpatriotic. He died in 1963, already a shadowy entry in the textbooks.



Quotation from the jungle: The Flesh Eaters, *by Baziotes.*

Now, suddenly, one of those curious upheavals of taste that occur so often these days has resurrected Baziotes. Nineteen of his works from 1952–62 have been gathered into an exhibition at Blum Helman Gallery. They look miraculously topical. You don't see the Surrealism so much anymore; what you do see is the obsession, the possession, and the inspiration.

Baziotes's works of the 1940s wove together dark Surrealist monsters, Cyclopes, and various rude beasts in a web of black, stolid forms. Around the early fifties, the paintings lost their sense of movement and their ponderousness and became static, ethereal, and spooky, as though the artist had set out to invoke the ghost of Jung in every primordial image. In the works at Blum Helman, a vague fog pervades each scene—a chalky, semi-opaque mist of pearlescent yellows, salmons, beiges, glacial greens, spruce blues. The fog is of the sort a time machine might travel through. Primeval beings of unspecified genealogy drift about in it to uncertain purposes. Baziotes spent long hours in the Museum of Natural History, and you sense that some of these images are near-quotations. *The Flesh Eaters,* for instance, contains floating ribbons that could be jungle plants or protoplasm, lines that could be petroglyphs or hieroglyphs, a cockatoo's crest that could be a dinosaur's rib cage or a savage's warbonnet.

The stifled anxiety in these twilight scenes—the dank smell of the forest primeval, the sense of halted time—suits the slippery neologizing of painting in the 1980s. A modern American Surrealism is currently in the research-and-development phase, and Baziotes has much to contribute. Now that his European ties bind less painfully, you can see how Americanized these late paintings are. Baziotes, like Barnett Newman or Pollock, succumbed to that American habit of taking an experience and making something bigger out of it, something closer to the sublime. He eventually found his mythic landscape. Though it's not as heroic or as brilliant as Newman's or Pollock's, it's genuine. Unfortunately, no one noticed, because he found it too late, while everyone's gaze was turning toward hard-edge geometry and pop. (20 West 57th Street; through March 31.)

I THOUGHT ABOUT BAZIOTES WHILE TRYing to make sense of the uningratiating antics of **Kenny Scharf.** In one of Baziotes's drawings from the 1930s, he created a bug-eyed, snout-nosed pigman with one fist raised in an angry gesture against a paint-speckled starry void. Baziotes's grotesque gnome has a surprising resemblance to the button-nosed, bug-eyed, rubbernecked Fred Flintstone characters that parade through Scharf's spray-painted tropical beach scenes. Is there a connection? Doubtful. Is there an affinity? Definitely.

Scharf is 26, and four years out of the School of Visual Arts, in New York. (He was born in Los Angeles.) Until recently, he tended to show up in such temples of the disaffected as the Times Square Show of 1981 (a contemporary *salon des refusés*) and Fun Gallery, an East Side storefront near Tompkins Square park. But success has hunted him down with a truly postmodern haste. He now lives on the Brazilian coast and sends his work north for big double shows such as the ones at Fun and at Tony Shafrazi Gallery, in SoHo.

Scharf is clearly the best painter in the urban-punk wing of the new American

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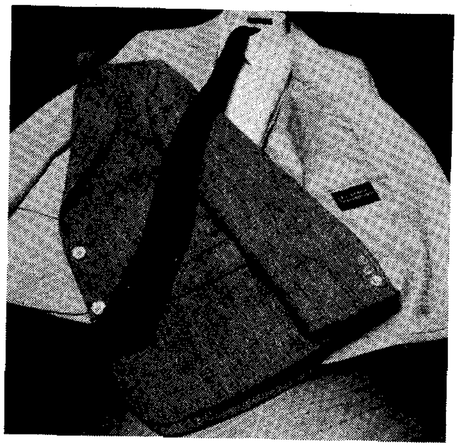

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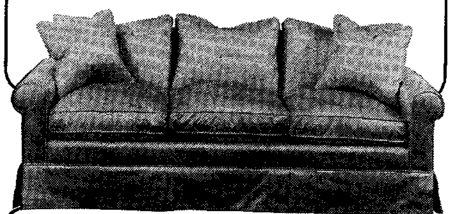

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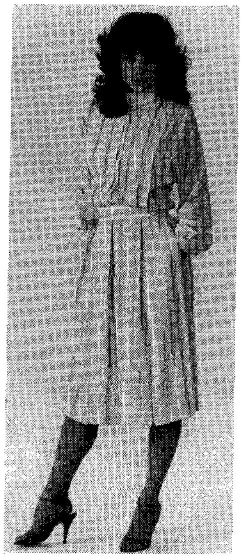

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Surrealism. His particular witches' brew is as close to indescribable as anyone's could get. There are whirling atoms grinning spermatozoa, streaky swatches from a spray can, beasts out of Hanna-Barbera, sunset skies—a media hash or what one writer has called the "aggressive infantile" generation. The sources are comics, cartoons, consumerism, and cheap thrills. But there is also unusual intelligence here, and razzle-dazzle facility. Scharf, unlike most of his imitators, is not so naïve about art history—some critics have noticed his close reading of the French Surrealist Yves Tanguy, and I see occasional asides to Cubism. More important is the spirit of subversion. Surrealism has been out of favor with certain prominent critics and curators for several decades. Their belief in the sublime nobility of the American experience may be hard to relinquish. But the technological apocalypse has invaded the unconscious existence of American kids. Since the real apocalypse may never happen, the threat takes on comic-book form. To those of us raised on television, the modern world is mostly a cartoon, anyway. The thought may be repulsive, but Scharf has described it perfectly. (Fun Gallery, 254 East 10th Street; Shafrazi, 163 Mercer Street; through March 24.)

THIS NEWLY WISE AND SOPHISTICATED generation also has its "pure" artists. **Michael Hurson** bids fair to be one of the best and purest. Henry Geldzahler, in his introduction to the show of Hurson's drawings he put together for the Clocktower, places this 42-year-old in the "rare but recurring breed of artist to whom draughtsmanship is a sacred vocation." I quite agree. Few shows in recent months have given me so much feeling for the serene vigor of American art after the pall of hype and ambition is cleared away.

Hurson used to appear here and there in group shows, represented by witty but simple-minded drawings of eyeglasses dancing on human legs. Not so auspicious. Then, somewhere in the seventies, he blossomed. His drawings began to quote from Synthetic Cubism and its heritage in the twentieth century, including its pop-art derivations (there are pictures of picture frames, of ladders, of fire hydrants and architectural columns that are as wry as Roy Lichtenstein's paintings of brushstrokes). His "Cubist" portraits sketch the character of his sitters with remarkable economy and loving humor. A *Study for Portrait of Harriet Hurson,* in pencil and crayon, gives her a red nose and the features of old age described in a mere half-dozen stately lines.

Hurson is an artist's artist. His drawings perfectly exemplify Jasper Johns's mandate to take an image, do something to it, do something else to it. They display a wonderful range of marks, scribbles, hatchings, washes, meanders, bold strokes, and linear witticisms. Their "Cubism" is just fondly assimilated history, reconsidered for its pictorial richness, and awarded a postmodern emotional depth. Hurson has no need for "big statements" about style. He has arrived at a state of grace; I wish nothing about him to change. (The Institute for Art and Urban Resources, 108 Leonard Street; through March 25.)

IN THE LAST SEVERAL YEARS, **Phyllis Bramson** has also gone through a transformation. Since 1965, she has, by her account, been afraid to paint. Instead, she's become known for dramatic, theatrical tableaux, sketched in lime greens, phosphorescent purples—the artificial colors of klieg lighting—and laid down on paper. Her scenes have now switched to canvas, and they are larger, bolder, clearer, better. In the drawings, her characters were small and her stories appeared to be vaguely autobiographical. In the paintings, everything seems more archetypal, less specific—more concerned with androgynous and slightly threatening energies.

The artist herself appears as the female protagonist, and there is a male figure (she says he is also part of herself) who punches and karate kicks his way through the picture plane, shattering it into slivers of geometry. There is also a shaman figure in a wolf mask—a "trickster" from the underworld. She gives a nod here and there to special heroes. The curly head of Musa, Philip Guston's wife (and a character in many of his late paintings), peeks over the edge of the stage. But the feeling is of passion let loose and mounting toward an unspecified violence, a dark catharsis of mind and will. In these works she reaches a deeper, Nietzschean level. Like Rafael Ferrer—another artist she admires—she had to wait until the times were right before she could release a secret intent to make dangerously attractive pictures. (Monique Knowlton Gallery, 153 Mercer; through April 4.)

Recommended: ARTISTS SPACE, THE nonprofit gallery, has joined with the Mark Rothko Foundation to present a welcome series of three shows of older artists who have worked for years outside the tides of art-world fashion. The meticulous drawings of **Ernst Benkert** began the series, which will end with the perceptual sculpture of West Coast artist **Mowry Baden** (from April 17 to May 5, part of the work will be out in the street). Until March 24, **Sally Hazelet Drummond**'s paintings of dotted clouds of color, like galaxies in gestation, provide a happy midpoint to this fine idea. (105 Hudson Street.) ■

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Movies/David Denby

NO BAL OF FIRE

"...Despite all the faces and anecdotes, *Le Bal* is a bore; its dances are there to instruct, not to entertain..."

THE MUCH DECORATED **Le Bal** PRESENTS a strange case. How can a movie so inventive, so singular, and so infernally *busy* also be so dull? The recent winner of major awards in Germany and France (including the César for best picture) and the rumored leading contender for the best-foreign-film Oscar, *Le Bal,* directed by Ettore Scola, chronicles the way men and women have looked at one another, danced, fought, and parted for almost 50 years. Set entirely in a single Parisian ballroom, the movie shuns dialogue, using only music, dancing, and pantomime. On the surface, *Le Bal* is an informal, joke-filled history of pop culture since the thirties. But Scola (*La Nuit de Varennes*) and his writers (Ruggero Maccari, Furio Scarpelli, and Jean-Claude Penchenat, who originally devised the material for the theater) obviously intend much more—a study of all the ways that modern capitalism has affected the relations of men and women.

The opening scenes, set in the present, are promising. As an elderly waiter turns on the lights, women begin entering the ballroom, a spacious, high-ceilinged affair with a bar down one side, two stairways for grand entrances, and a raised bandstand. Neither young nor old, the women are dressed according to a chosen erotic fantasy (*femme fatale;* hot little number; mature, passionate type). They pass in front of a mirror, one by one, and their faces, heavily made up, look closed, almost masked. Then the men enter, all in a group, a motley bunch with plastered-down hair, shiny jackets, and the soft mustaches of second-rate gigolos. They also look masked. The music—ghastly Euro-disco glitz—changes to a bolero, and the men suddenly spring into action, advancing across the floor. Not quite ballet, but not drearily realistic either, the movements are comically stylized—there's a suggestion of the bullring in the charged, nervously combative atmosphere. But then a big letdown: After all this satirical preparation, the dancing itself turns out to be ordinary. Those are actors on the floor, not dancers, and they don't move much better than you or I.

An espresso machine emits a cloud of steam, blurring the image, and suddenly it's 1936, the time of the Popular Front. The same actors, with wildly different haircuts and clothes (the men in caps and open shirts, the women in sweaters and scarves), play workers and students, shopgirls and gangsters. Manners are freer and easier; the air crackles with a sexual charge. These people, dancing exuberantly to polkas and romantic ballads (the melodies have a lulling intimacy), seem fiercely happy. This is the France of left-wing romance, in which real people love, suffer, and die—the passions are so vivid that men and women joyously slap one another across the face in a quarrel.

Cutting a rug: *Martine Chauvin and Marc Berman in Ettore Scola's film.*

Since Scola and the scriptwriters have omitted dialogue, they depend on jokey situations that we can easily "read"—archetypal characters and emblematic anecdotes (aristocrat confronts working-class tough), and some of this stuff isn't far from simple cliché. In 1940, the hall serves as a refuge during an air raid. In 1942, a furtive-eyed collaborator tries to induce some girls to dance with a haughty Wehrmacht officer; when they refuse, he dances with the officer himself. During Liberation, as Chevalier sings "Fleur de Paris," everyone dances jubilantly in a circle, but by 1945 the American influence is dominant—jitterbugging, "Harlem Nocturne," and a couple ineptly struggling with Fred-and-Ginger steps to "Let's Face the Music and Dance." The women are frowsily dressed (wartime shortages) but still free and easy. The big change in sexual style comes in 1956. Latin rhythms are in, and the men, outfitted like Brazilian studs, try to ravish coy, flirty women wearing pastel party frocks and Doris Day smiles. I think we're meant to take this shift as a sign that popular culture had ceased to exist as an organic expression of a society, that the era of processed plastic behavior had begun.

By this time, the format of the movie has worn us down, but Scola presses on, stopping briefly for a nostalgic look at the 1968 student-revolt period before taking us back to the depressing present. There they are again—the people in masks. We can't help noticing that each dancer, waving his arms and shaking, seems lost in a trance of self-approval. Romance has been obliterated by narcissism; dancing is no longer a way of getting through to someone else but of affirming oneself. We've seen these actors play all sorts of characters who seemed fully alive, and we're meant to be dismayed by what all those human possibilities have come to. Suddenly disgusted, several of the women pull away from the men and head for the door; the other dancers, slowed to a dreamlike state, follow. The lights go out: *La commedia è finita.*

Filled with all these encounters, triumphs, rebuffs, *Le Bal* is still distant and tedious. Semiotics, I fear, may be to blame. Semiotics, the science of signs, a great favorite of academic film theorists seeking tenure, has recently begun to rear its head on the silver screen. What Scola and his colleagues appear to have done is to reduce recent styles in popular dancing to a series of "signs"—gestures and motifs intended to reveal the underlying social structures. To put it mildly, they're not much interested in dancing itself. Considered as *dance,* only two moments take off (and ever so briefly), both from 1956—a dark-haired Lothario sweeps one of the Doris Days into a violent tango, and then, a few minutes later, two leather-jacketed hoods flip the dial on their radio to Cliff Richard's "Tutti Frutti," and shake themselves to pieces. Apart from such outbursts, the dancing only made me long for Twyla Tharp or a good Broadway/Hollywood choreographer like Michael Kidd to sweep in, take over, and put some real dance excitement on the screen. But that, you see, would detract from what really interests the filmmakers—the way men and women have been degraded by synthetic images of sexuality produced by advanced capitalism, and all the rest of that.

Scola is good at creating group moods: The trancelike opening and closing of *Le Bal* are marvelous. But the individual encounters are mostly too theatrical and obvious to be deeply satisfying. Not that the actors aren't talented. Marc Berman plays a whole range of shifty-eyed characters—greasy seducer, collaborator, black marketer—and his sudden, darting movements rival Groucho's shuffling walk and terrierlike attacks on Margaret Dumont for sheer sneakiness. A tall actor named Jean-François Perrier uses a large, protuberant nose, fastidious lips, and odd, private finger snappings (both hands working under one ear) to suggest self-absorption approaching dementia. An actor like Perrier is a kind of walking metaphor. But the others (including all the women), who have less-singular physical equipment, struggle to get something across without dialogue, and all too often they fall into that overexplicit mimicry that can be so wearying in silent films. And since their work isn't part of a narrative with fixed characters, we don't even get the cumulative psychological revelations that silent-film acting can give us, just funny little moments.

By the end, the notion behind the actors' playing multiple roles—that the same person born in a different time would have had a completely different style and personality—seems awfully banal. Your cousin Frannie, now a passionate young Reaganite in Greenwich, Connecticut, would have been a passionate labor organizer in Greenwich Village, wearing peasant blouses and Mexican jewelry, had she been born 50 years earlier. Amazing! Ten years after that, she would have been a riveter in the Brooklyn Navy Yard. Fascinating! But so what? The filmmakers' sociological/semiotic view, mixed with left-wing sentimentality, tends to dissolve individual destiny. Despite all the faces and anecdotes, *Le Bal* is completely impersonal. Any given encounter of man and woman turns out to mean very little—it's apparently only in *groups,* and during left-wing periods, that people can be happy (we should count ourselves lucky Scola hasn't discovered folk dancing). What the filmmakers have forgotten is that the awkward moments of encounter, however conditioned by history, class, or fad, may be the only purchase on immortality that men and women have. And because they forgot it, their movie is a bore.

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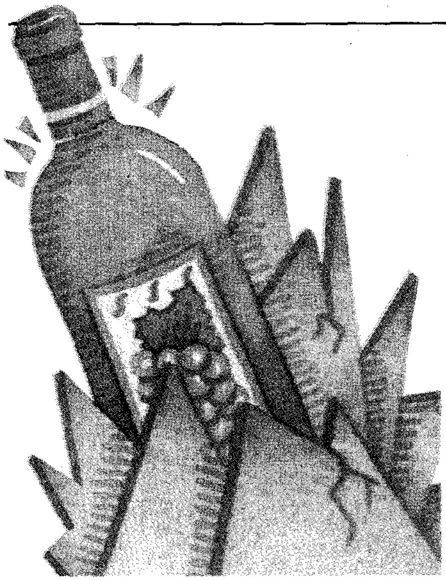
THE WINE-CHILL FACTOR

"...Serving white wines too cold diminishes their bouquet; fine reds that are too warm taste flabby and lack definition..."



CHILL WHITES AND ROSES; SERVE REDS at room temperature. This perfectly sensible advice is often interpreted in ways that do more harm than good to the wines being served. In fact, I suspect that fine wine is more likely to be diminished by being served at the wrong temperature than for any other reason.

"What most Americans mean by 'cold' is too cold, and what they mean by 'room temperature' is too warm," says Christian Bizot, director of the Bollinger champagne firm. Georges Lepré, who was a sommelier for many years at the Grand Véfour, in Paris, and is now at the Ritz, spent six months last year at a restaurant in Los Angeles. "My clients there seemed obsessed with drinking their whites very cold," he recalls. "I could never serve them cold enough. Perhaps it's the California climate. But the reds," he adds, "were preferred warmer than we are used to in France."

SINCE ALMOST ALL WHITES AND ROSES are less complex than most reds, their basic appeal has more to do with their refreshing qualities than with nuances of taste and texture. Such wines are more enjoyable and thirst-quenching when properly chilled (just as water, juice, and soft drinks are considered more appealing served cold or cool than at room temperature).

If they're not chilled, most whites and rosés taste lifeless and dull, and certain of them suffer even more. "Not only does champagne lose its elegance when served too warm," Christian Bizot points out, "but it also loses its bubbles much more quickly."

One unusual bone-dry white that is frequently served too warm is fino sherry. José Ignacio Domecq Jr., a director of the firm that produces La Ina, insists that "it is impossible to enjoy an unchilled fino. The aroma becomes too intense, and because of the wine's relatively low acidity, a fino at room temperature loses most of its finesse."

Although few would deny the advantages of chilling whites and rosés, these wines can be served *too* cold. To begin with, most of what we think of as taste is really conveyed by our sense of smell, and a wine that's too cold gives off very little—if any—bouquet. Then, once the wine is sipped, its icy temperature dulls the taste buds, and all that's left is a sensation of cold, rather than any real nuances of taste.

There *are* times when serving a white wine colder than is ideal can be an advantage. A cheap white that has no particular virtues but may have some flaws can only benefit from being served very cold. It's also useful to remember that cold lessens the taste buds' ability to perceive sweetness. Many cheap California jug wines contain 1 or 2 percent sugar, and serving such wine a little colder than usual will therefore diminish a taste that many find cloying.

All of this simply confirms what most of us have discovered instinctively—that wines served too cold have very little taste, and those served too warm are likely to be unappealing. Within these two extremes, certain trade-offs are possible: Light, simple wines can be served a bit cooler to emphasize their refreshing qualities, especially if drunk as aperitifs or with the first course; richer, more complex whites, especially if they have some bottle age, should not be overchilled, so that their subtlety and complexity can be fully displayed.

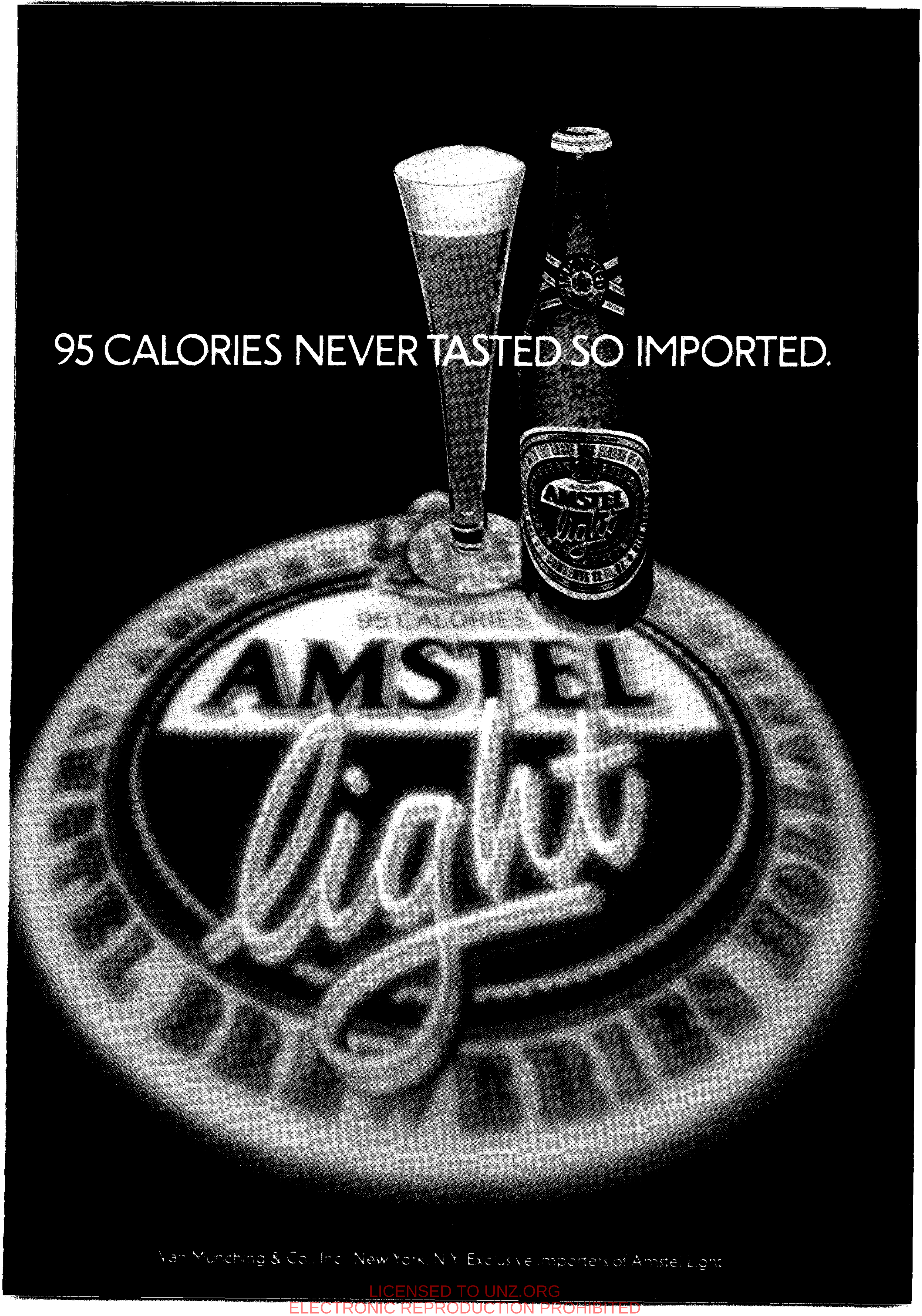
There are guides, of course, that recommend specific temperatures for each category of wines—champagne, white Burgundy, Moselle, California Chardonnay, and so on—but these recommendations are useful only for those who own a wine thermometer and also have the means of chilling different bottles to different temperatures within a narrow range. In any case, even a wine that's chilled "perfectly" according to some guideline will begin to warm up as soon as it's poured.

The simplest way to chill wine, of course, is to put the bottle in the refrigerator about two hours before you plan to serve it. This will bring it down to about 50 degrees. A bottle that's left in the refrigerator three hours or longer will be chilled to about 40 or 42 degrees, which most people find too cold for wine. You can take an overchilled bottle out fifteen minutes before you plan to serve it, or if you're a guest, just let the wine sit in your glass a few minutes.

The quickest method is to put the bottle into a container filled with ice and water; it'll be at 50 degrees in about fifteen minutes. The combination of ice and water is actually more effective than ice alone, and much more convenient, since it's easier to put a bottle back into a bucket of ice and water than into one filled with ice cubes or crushed ice. This practical observation has apparently eluded any number of restaurateurs, with the result that either the bottle sits on top of the ice cubes, where it cannot chill, or the waiter must struggle to wedge an opened bottle back into the ice, a particularly pernicious technique when the wine is champagne, since all that slamming dissipates the bubbles.

When chilling wines at home, remember that the container must be deep enough so that all but the neck of the

Illustrations by Mary Lynn Blasutta.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> "...If a red is served too warm, little can be done to cool it down quickly..."

bottle can be submerged in ice and water. Whatever is not submerged will not be chilled, and so the first couple of glasses poured—the ones that should be the most welcome and refreshing—will be warm. If you're stuck with a bucket that's too shallow, turn the bottle upside down a couple of times (whites have no sediment) to distribute the chilled wine more evenly.

Any receptacle can be used for chilling wines as long as it's tall enough. As a matter of fact, in many housewares stores you can often find an attractive container, perhaps a vase or a tall glass storage jar, that will be more effective, and often less expensive, than whatever the store is selling as a wine cooler.

Many people use the freezer to chill a bottle of wine quickly. Although it's a little simpler than using ice and water, it's not as effective—curiously enough, it takes about 40 minutes to chill a bottle to 50 degrees in the freezer. A more important consideration, however, is that it's possible to forget about the bottle, which may be frozen by the time you remember to take it out.

IF, ON DRINKING WHAT WAS SUPPOSED to be a wonderful red, you've found yourself disappointed, chances are the wine did not show as well as expected because it was served too warm.

When a fine red is too warm, it tastes flabby, lacks definition, and loses some of its distinctive features. In addition, the wine's alcohol comes through more clearly and gives the wine a "hot" taste and a slight alcoholic bite. "Room temperature" is, ideally, cool room temperature—say 68 degrees—whereas many New York apartments are probably closer to 72 degrees. (And wine that is stored in a closet may be as warm as 75 degrees.)

There are many reds that can—and should—be served cool, including Beaujolais, California Gamay, Valpolicella, and most jug wines. They are relatively simple in taste and texture, and so, like most whites, they benefit from being cooled. An hour in the refrigerator or fifteen minutes in a bucket filled with water and some ice will bring these wines down to cellar temperature—60 degrees or so.

If you're fortunate enough to have a proper cellar (i.e., a temperature-controlled storage space), then serving red wines at the right temperature is easy. Here you can safely ignore the rather curious advice offered by any number of British connoisseurs, who suggest that a fine red wine should be brought up from the cellar several days before it's to be served so that it can "gradually acquire the temperature of the dining room." Since a simple experiment will confirm that if a bottle of white wine is taken out of the refrigerator and put on the dining table it will warm up from, say, 42 degrees to 70 degrees in about two hours, it's interesting to speculate just how the British persuade a bottle of wine to go from cellar to room temperature "gradually" over a period of days.

As a matter of fact, since New York apartments are often too warm, someone with a cellar would be better off moving the bottle to the dining room just before the meal. On the other hand, if, like most of us, you don't have a proper cellar, then the trick is to lower slightly the wine's temperature from the too warm room temperature at which it has been stored. During the winter, you can put it near a partially opened window, perhaps in the bedroom, for an hour. In the summer, try putting the bottle in front of the air conditioner to cool it down a bit. This may seem like more trouble than it's worth, but if you're planning to serve one or two bottles of fine, expensive red wine, why not get the most out of it?

If a white is served too cold, you have only to let the wine sit in your glass for a few minutes; if a red is served too warm, however, there's little that can be done to cool it down quickly. You *can* put the bottle into a bucket filled with water and just a little ice, but you then run into another problem. Most fine reds contain tannin (the principal element in strong tea), which gives them the astringent taste characteristic of such red wines as Bordeaux, California Cabernet Sauvignon, Chianti, Barolo, and so on. The trouble is that just as cold diminishes sweetness, so it increases bitterness. A chilled bottle of Bordeaux or Barolo would be very disagreeable indeed, although such reds as Burgundy and California Pinot Noir, which contain less tannin, can be served slightly cool. But trying to adjust a red that's too warm to just the right temperature at the last minute is not easy.

For that reason, when you order an expensive bottle of red wine in a restaurant, you should check its temperature with your palm before it's uncorked. If the bottle is too warm, you might want to switch to a light red, like Beaujolais, that can be quickly cooled in ice and water, or choose a full-flavored white instead.

As Burgundy shipper Robert Drouhin sums up, "Even a great wine is, after all, a beverage, and should quench your thirst. A red that's too warm is always unsatisfying." ▬

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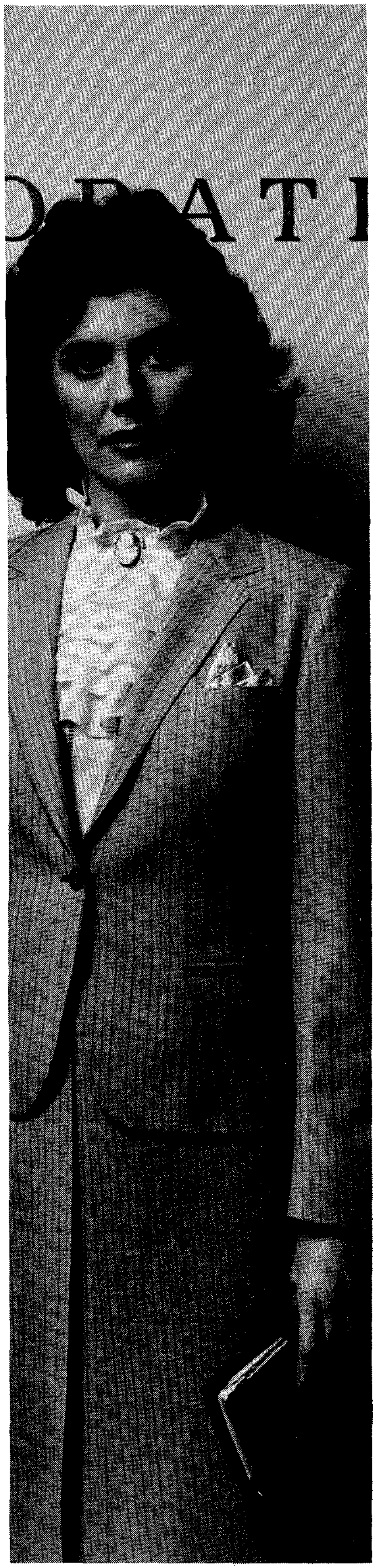
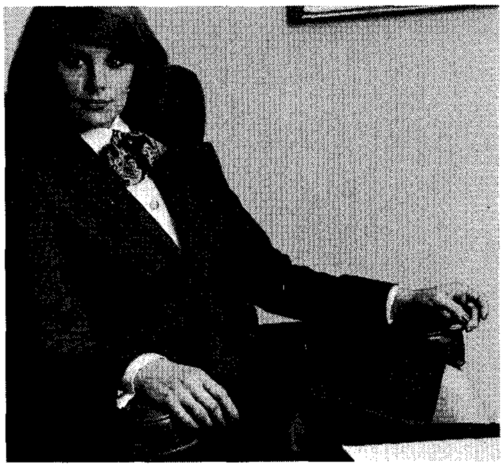


All wool worsted tropical black and white hairline stripe with crimson bead stripe $275.



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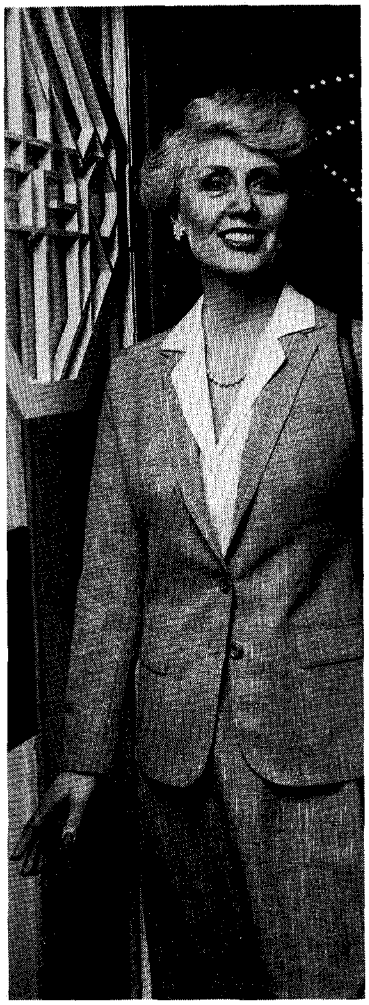

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Books/Michael Holroyd, Wallace Markfield

A LIFE UPON THE WICKED STAGE

"...A magnetic actress, Mrs. Pat was reckless yet respectable, independent yet snobbish, irresistible and impossible..."

Mrs. Pat: The Life of Mrs. Patrick Campbell, *by Margot Peters. Alfred A. Knopf; 531 pages; $22.95.*

"DEEP DOWN, I'M A DIGNIFIED WOMAN," Mrs. Patrick Campbell insisted. "My life has been a tragic one. I'm funny only on the surface." There were periods during her career when this dignity was sunk so deep one would have needed a diver's suit to reach it. Even when Mrs. Pat was an infant, her nurse decided, "She is not a baby; she is a tiger."

Her parents had been sexually attracted but temperamentally opposed—the mother quiet and humorless, the father a man of unquenchable optimism, whose erratic investments in everything from ordnance supplies and pure ice to Mexican silver mines and Texas Tinned Fowl Curry took him, with diminishing success, all over the world. "My whole adoration was for my mother," Stella Tanner remembered. Yet it was from her father that she got the nervous energy, extravagance, and optimistic itch to speculate that would mark her career as one of the most famous actresses of the late-Victorian and Edwardian stage.

"Is it madness to marry Pat on £200 a year?" she wondered. Patrick Campbell was an ineffectual young man, vulnerable and reserved. But he loved her unreservedly, she adored his love, and besides, at the age of nineteen, she was already pregnant. An elopement seemed "quite the best thing we could do under the circumstances." But romance faded when put into action. For however handsome and appealing he may have been, Mr. Patrick Campbell was not a creature of romance. He worked modestly in an insurance office until, Micawber-like, he decided to seek his fortune in Australia. He left his wife in the suburbs with two small children, giving piano lessons for pocket money. Eight years later, he returned, without a fortune, to find her the toast of London.

Though she achieved other successes, Mrs. Pat's career rested on two dramatic pinnacles: Pinero's *The Second Mrs. Tanqueray* and Shaw's *Pygmalion.* From the first, she had no intention of appearing in a London theater as anything less than a leading lady. Such confidence was extraordinary, since she had had no training or technique. But she possessed a dramatic instinct. Her great gift, Margot Peters writes, "was the swiftness with which she succeeded in sending thought across the footlights." Her mesmerizing voice, exotic appearance, grace of movement, all added to the power of her personality. "If she is *absolutely* fitted in a part, she can wear it," commented Pinero, "but she can't wear anyone else's." In the part of the neurotic and reckless Paula Tanqueray, who marries a respectable man in order to live down her sordid past, and then kills herself to be rid of him and his virtuous daughter, she seemed to fit perfectly. She achieved "just the sort of acting one dreams of, but never expects to see," rhapsodized J. W. Mackail, professor of poetry at Oxford. But it was a risky business playing a courtesan in 1893, and it led to the belief that in her own life she was a version of Mrs. Tanqueray.

In fact she was both reckless and fundamentally respectable, independent-minded yet snobbish, with an uncontrollable temper and a sense of middle-class propriety. She was irresistible, yet impossible to live with—so, at any rate, seems to have been the feeling of her husband, who escaped by enlisting in the army. There he finally achieved a romantic end, being shot dead in the front ranks of a charge with fixed bayonets against Boer rifles.

Her second husband, George Cornwallis-West, was also handsome and hopeless, well connected and insolvent. He was also something of a philanderer, enjoying what she called "the hurly-burly of the chaise-longue." "I would rather be in hell than live in the same house with you!" he cried after five years of the deep peace of the double bed.

The lives of actresses are notoriously awkward for biographers. Margot Peters has made a valiant effort. She is an excellent researcher, she writes readably, and she is invariably sympathetic to her subject, to whom she sticks closely and chronologically. In places she could have distanced herself more, expanding and contracting the narrative, which proceeds as a series of plot summaries and press clippings, rehearsal stories and reviews of various productions. But to the great moments, such as *Pygmalion,* Peters rises well. Mrs. Pat's romance with Shaw, which jeopardized his marriage, is the most eloquent evidence of the magnetic sex appeal that is so elusive on the page. No wonder he orchestrated for her voice the lines of the serpent in *Back to Methuselah.*

Perfect fit: *Mrs. Pat as Mrs. Tanqueray.*

"My life is sure to be a short one," Mrs. Pat predicted at nineteen. "I wish it to be." Her tragedy was that she lived too long. Peters's account of her last years—terrified of the camera in Hollywood, exiled in France with her appalling Pekingese, an extinct legend now dowdily dressed and twice the size of any man—is genuinely moving. "Why

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Michael Holroyd, the biographer of Lytton Strachey and Augustus John, is writing the authorized life of George Bernard Shaw. Wallace Markfield is the author of To an Early Grave, You Could Live If They Let You, *and the forthcoming* Radical Surgery.

m I alive—what for?" she asked. As if to ndorse the futility of these years, her eath certificate stated that she was *sans profession*." Her career had had ome splendid moments, but her life, as he said, had been a tragic one.—**M.H.**

The Aquitaine Progression, *by Robert Ludlum. Random House; 647 pages; $17.95.*

ON BALANCE, I WOULD HAVE TO ACknowledge that I prefer *The Aquitaine Progression* to Robert Ludlum's last few elephantine thrillers—though in the way that one might prefer a chronic lower-back pain to a lesion of the neck joints. And since a Ludlumologist must make a little cause for celebration go an awfully long way, it should also be said that there are small stretches of *T.A.P.* that ook at least half-polished, and even smaller ones in which the handling of human beings and human behavior is a little better than pitiful.

For Ludlum remains pretty much what he was ten books and fifteen years back: a no-frills, no-nonsense keyboard thumper who clearly couldn't care less about imagery, diction, cadence, or syntax. If there's a wrong word, an inert word, he will nearly always manage to find it. Ludlum and language are by now on such bad terms, in fact, that he seems to be out to punish every other sentence. Among the weapons he specially favors:

The nonstop non sequitur: "Suddenly the door burst open, crashing into the wall as three men raced in, spits filling the air as silenced guns fired, hands jerking back and forth, the surface of the table chewed up, splinters of wood flying everywhere."

The pseudo-profundity: "The ethics was questionable, but contrary to accepted belief, ethics in three dimensions, if not four."

The accentuated negative: "Empty! There was no one, no one there." "Then all would be lost and nothing, absolutely nothing would matter." "Nothing. Nothing broke the discordant sounds of the square."

The melancholy of anatomy: "Every muscle in his right leg had been cramped by the exertion of seizing every opportunity to swing around the lethargic traffic." "His ears so keenly tuned that the slightest dissonance would have burned them." "His breath exploded silently in his chest."

No wonder Ludlum is happiest with data and documentation—with the number of seconds needed to open the forward door of a plane; the speed of an elevator after it has been adjusted for room-service deliveries; the conversion rate from guilders to dollars: the reason the Amsterdam railroad station is known as the Central ("It was built on an island facing the center of the city").

Granted, information is the bread and meat, the guts and glory of thrillers. We read them, after all, for the sneaky, low-life pleasure of learning as much as we can about lone-wolf types and exotic locales, about guns and sex and liquor. But Ludlum's diligent detailing, his artless accretion of bleak, banal facts is simply more punishing than anything else. He will admit nothing until it has first been measured, numbered, or located; before a character opens a door, enters a room, and makes it to a chair, there's generally time enough to pronounce the solemnization of matrimony.

All the same, nobody in the thriller trade can come up with a more promising idea than Ludlum. *The Aquitaine Progression* is an arresting example of his gift for tunneling into the American undermind and dredging out just the kind of paranoid perception that helps explain the harrowing complexities of modern history in terms a *National Enquirer* reader can understand. Its story, as near as I can follow it without a manual, propels a well-placed, well-coordinated lawyer into hardball combat with a bunch of international totalitarian military-corporate types trying to "create widespread unrest, political crises, and enormous suffering everywhere." Now, while this bunch—an Israeli, a West German, a Frenchman, and a South African—collectively sounds and carries on like a Wagnerian version of *The Rocky Horror Show,* its methods are credible enough: random assassinations, purposeless violence visited upon cities on orders from unseen command posts, madness that builds and builds till panicked and polarized societies, seeing the ruin raining down upon the world, turn away from their helpless leaders. "Martial law is proclaimed. Everywhere. And military commanders . . . assume control. *Everywhere.*"

Though I buy this premise willingly, glad enough to forget about the tedium of Ludlum's storytelling, the fact that his characters are ultimately as undifferentiated as amoebas, I can't dismiss the smug simplicity of his windup. For the hero, it turns out, has been all along unwittingly working for the State Department, the Pentagon, the C.I.A., and, if I'm not mistaken, the Sûreté, the Mossad, and Interpol, which needed him "to do things that they can't do." But what things, God knows, can't they do? Or haven't done? Robert Ludlum's faith in the free world is admirable. The trouble is, though, that it is too bland and easy, too complacent a faith, and that it is embodied in a bonehead hero who insists at the end that those who have manipulated him "should be canonized, immortalized, bronzed and with poems written about them for the ages." —**W.M.**

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The New York Times
August 7, 1983
As Appeared in the
"DINING OUT GUIDE"

Salta in Bocca

SALTA IN BOCCA, 179 Mad. Ave., at 34th St. (684-1757) — ★★ (Feb. 27, 1981) A pleasant if undistinguished dining room, where service is polite and efficient, worth remembering for a leisurely and satisfying meal. In fact, it is possible to have a three-star meal, which would go something like this: two people first share an order of either the crusty, garlicky baked clams oreganate or the superb, huge mussels Riviera in a heady garlic, herb and tomato broth. Or they could have a wonderful combination: roasted red peppers baked under a mantle of mozzarella cheese. The next course might be a shared pasta — say, the luxurious green and white fettuccine casalinga to be twirled in a sauce of cream, prosciutto and onions. A simple meat dish would be the best choice to follow pasta — the grilled loin veal chop, the paillard of veal or the huge, butterflied veal cutlet Milanese. A cool, fresh arugula salad or the lightly steamed escarole with olive oil and garlic are good company. A beautifully arranged cheese platter combining provolone, grana and asiago cheese with sliced pears, apples and melon and bunches of grapes is a satisfying dessert. A la carte $11 to $18. Closed Sundays.

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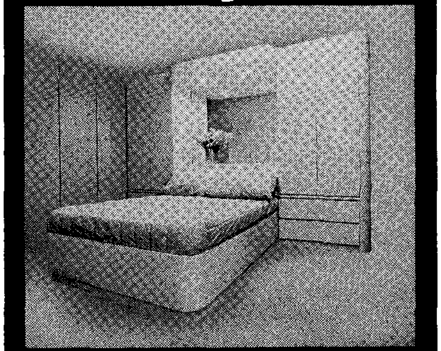

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DOWNTOWN DUO

"...Sandra's potato-and-leek soup is so French that my companion is lost for the evening in a Parisian side street..."

Sandra's (5 ST. MARKS PLACE, 677-8557) is a small restaurant in the East Village ...or anywhere in provincial Italy. Three steps down and inside the door, it's hard to tell. Old-fashioned chandeliers, red banquettes, and Chianti bottles hanging here and there give an impression of faded elegance. Sandra Weiner, a gracious first-generation Italian American, presides over the open kitchen and the fourteen or so tables, each of which sports a red-and-white-checked tablecloth, large white paper place mats, and a jar of crayons.

A basket of hot bread arrives as soon as you order. Or you can have garlic bread ($1.50), slices of Italian bread covered with a bubbling mixture of Parmesan, garlic, and parsley. The soup changes daily. Potato-and-leek soup (large, $2.50; small, $1.25), thick and peppery, with just a touch of nutmeg, is so French that my companion is lost for the evening in some Parisian side street. The mixed green salad (large, $2.50; small, $1.25) is fresh and colorful with romaine, slices of radish and cucumber, and cherry tomatoes in a very good, very French vinaigrette. (Sandra, I discover, spent her schooldays in Belgium ...aha!) The calamari salad (large, $5.95; small, $3.95, enough for two) is exquisite, small circles of tender squid in a tangy vinaigrette with scallions on a bed of romaine. The antipasto ($4.95), however—salami, ordinary ham, caponata (an eggplant salad with tomatoes, olives, and capers), scallions, and romaine—is good but not great. And the stuffed clams (four for $4.95) are more stuffing than clams.

Every night there are two special entrées (one of which is often fish) and a pasta special. One evening the special pasta is linguine with seafood ($7.95). The light tomato sauce, made with butter instead of olive oil, is full of tender sea scallops, shrimp, and pieces of flounder—delicious, but it needs salt. (Sandra later claims that she undersalts on purpose.) Spinach linguine with broccoli ($4.95) is excellent, the noodles al dente, the broccoli florets lightly sautéed in garlic and olive oil, the whole moistened with a small amount of tomato sauce. The manicotti ($4.95) is terrific—light and spicy ricotta cheese enveloped in crêpe-like pasta that melts in your mouth. (There is plenty of good grated Parmesan on the table.)

A woman's place: *Sandra Weiner in her restaurant.*

All the entrées come with a bowl of al dente spaghetti with tomato sauce and a small green salad. The veal cutlet Milanese ($8.95), panfried in butter, is a bit on the greasy side, but the scaloppine is very tender. There is also a touch too much butter in the chicken alla Sandra ($8.95), tender pieces of breast that are sautéed with sliced mushrooms and onion, then flamed in Marsala. The scampi ($9.95), however, is marvelous, the large shrimp sautéed in their shells with garlic and parsley. The eggplant parmigiana ($6.95) is a twist on the traditional, as it is topped with a flaky crust that is good for sopping up the buttery tomato sauce.

For dessert, zuppa inglese ($2.50), sponge cake with a lemon-custard sauce, is light and smooth, and Sandra's crêpes ($2.95), filled with chopped fruit of the season and served with whipped cream, are refreshing and more than enough for two. The one dessert to be avoided is a gluey cheesecake ($2.95).

The espresso ($1.25) is superb, the café au lait ($1.50) as good as you'll find in Paris. No liquor license yet.

In the summer, you can dine alfresco in the back garden.

Sandra's is open daily 6 P.M. to 1 A.M. No credit cards.

Food—Good
Service—Amiable
Ambience—Homey Italian

Little Shanghai (26 EAST Broadway, 925-4238) is a small Chinatown restaurant with a very big menu. If there is a Chinese nouvelle cuisine, Yuen-Tak Cheung, the young owner-chef, is the master of it. Cheung's wife, Homony, is charming. Ask her about the specials—written in Chinese characters on strips of paper tacked to the wall—and have an adventure.

On a cold day, Cheung suggests a soup from the wall's offerings: a strong chicken broth with black mushrooms, small squares of bean curd, ham, scallions, and tiny fish—like bits of thread ($3.95). Ask for the soup with the little silver fish—it's divine.

Cheung's hors d'oeuvre are truly a chef-d'oeuvre. Among the many dumplings offered on the menu are steamed "tiny bao" dumplings ($2.50 for eight), thinly rolled dough filled with delicately spiced pork and crab; they are accompanied by a sauce of rice vinegar, grated ginger, and pungent black soy. Dumplings filled with crab roe ($3.75 for eight) are a wonder, a mingling of sea and earth. All the dumplings can be ordered steamed or fried, but the steamed ones are far better, as the dough is light as air. "Scallion pancake with egg" ($1.50) is a pancake, scallions and egg in the batter, that is quickly fried—so the outside is crisp, while the inside remains soft and the scallions stay crunchy—then cut into six slices.

Photograph by Ted Hardin.

The cold hors d'oeuvre include Kau Fu ($2.75), spongy stewed bean curd that melts in your mouth, its texture like that of some exotic mushrooms. Squid $2.50), artfully slit in a fish-scale pattern and prepared in a sauce of black beans and garlic, is tender and delicate. Mock duck ($2.75), bean-curd skin rolled like an omelet and filled with chopped shiitake mushrooms and black fungus, is wonderfully smoky. Steamed salted duck ($2.75; it's not on the menu, so ask or it) is extraordinary, its skin white, with no fat at all. Feeling bold, I order 'crab roe" (the price depends on the market), uncooked cross sections of she-crab, shell and all, marinated in rice wine—excellent.

On to the main course. Chef Cheung specializes in seafood, and on any night, the fish of the day will be the best dish from the kitchen (the price depends on the market). Fried sweet-and-sour sea bass, for example—crisp and golden on the outside, flaky inside, served with rice noodles, shrimp, shredded pork and chicken, and, oddly, a slightly sweet tomato sauce. It's festive in appearance, and refined in taste. Tiny sautéed eels ($5.95), in a brown sauce with scallions, are very flavorful, with a faint fish taste. And boiled jumbo shrimp "with head" ($7.95), in a vinegar sauce, are sweet, like fresh European langoustines.

Shredded pork with bean-curd skin and pickled cabbage ($3.75) is one of my favorites; the chopped cabbage isn't bitter and blends nicely with the pork in a light, salty sauce. Little Shanghai offers at least ten different variations on the bean-curd theme—fried, stewed, sautéed—all exceptional. Fried bean curd with hoisin sauce ($3.50)—small cubes of bean curd, crisp on the outside, soft inside, served with chopped scallions and ginger with a touch of hoisin—is by far the best such dish in Chinatown. Although Shanghai-style cooking is subtly spiced, there are a few fiery dishes here. One is beef with tea sauce ($3.95), the morsels of meat cooked in a brown sauce with the flavors of tea, hot chilies, and soy sauce. Rice or steamed Chinese rolls (35 cents each) are a must to soak up this marvelous sauce.

It's said that the Chinese invented ices, and among those that Cheung serves are red-bean ice, which is not sweet at all but refreshing and exotic, like 1,000-year-old sherbet, and green-bean and watermelon ice, which are available in the spring through the fall (each, $1.25).

No liquor license.

Little Shanghai is open Sunday through Thursday 10 A.M. to 10 P.M., Fridays and Saturdays till 10:30 P.M. No credit cards.

Food—Excellent
Service—Friendly
Ambience—Pleasant

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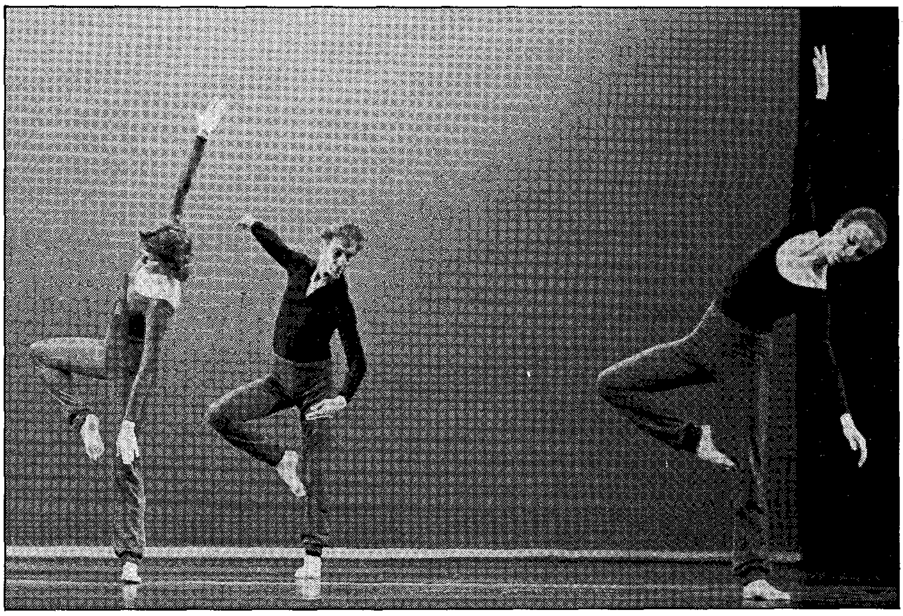
"... From Cunningham's sculptural images to the high spirits of Haitian and break dancing to Rioja's Spanish visions ..."

IT IS GRATIFYING TO FIND A CELEBRATED mature artist contradicting our expectations. With *Pictures,* **Merce Cunningham** gives us a ballet that, in its intellectual beauty, is obviously the work of his hand, yet quite unlike anything else that was shown in his company's recent engagement at the City Center.

As usual, the décor (by Mark Lancaster) is sparse. The bare stage is backed by a luminous gray-white scrim, recalling the light-reflecting drop used in a photographer's studio. The dancers—we see about eight at a time—wear workaday uniforms: deep blue sweatpants pulled over slate-gray or black leotards. However, where we might anticipate Cunningham's familiar evanescent panoramas of fleet movement, almost everything is slow, meditative, richly pictorial. Even David Behrman's score, serene and intermittently melodic, is a departure from customary Cunningham accompaniment, which tends to be either willfully provocative or barely discernible.

Nearly all the movement is deliberate, even languorous, subsiding into long moments of stillness. From time to time, a few figures break into a quick, light run or elaborate a little jump with sprightly beats, but these spurts of action are almost immediately absorbed into the placid atmosphere. Again and again, the dancers link themselves together. At first, they're joined by intertwined arms or loosely clasped hands, each body in a different, obscurely graceful posture. They look like figures on a Greek vase, the negative spaces between them as beguiling to the eye as the lines of their limbs. Later they take more athletic and precarious stances, giving and taking more obviously needed support. The lighting, which most often changes imperceptibly on Cunningham's stage, creating its moods by stealth, here shifts almost violently, so that the dancers are periodically seen in near-silhouette, with just the faintest traces of color and molding. Cumulatively, the images of the piece are not so much like photographs, or even paintings, but sculpture, sculpture that is just about to fulfill Pygmalion's wish.

Although the dance is plotless, and nowhere overtly expressive, it has a haunting subtext. It uses fifteen performers, but many who are in the early passages eventually disappear from view—like company members who've moved on—to be replaced by others, identically dressed. Cunningham himself, a choreographer before most of his present dancers were born, appears only toward the end of the piece, not in a solo but merely supporting one of the company's newer women, then one so new we hardly know her. At the penultimate moment, everyone else vanishes. Cunningham stands in the semi-dark with the girl's body diagonaled in his arms, calm and motionless, just inches from the floor. Nothing in this particular world, you feel, moves without his willing it into action, defining its shape and pulse; but he only stands there, his raw material literally in his hands, gazing enigmatically at the audience—or perhaps looking inward.



Raw material: *Merce Cunningham with Megan Walker and Patricia Lent in* Pictures.

THE PURPOSE OF **Sweet Saturday Night,** seen recently at the Brooklyn Academy of Music, was the celebration of street and social dance—dance that has in large measure been generated by blacks. According to the rapper who delivered the catchy preamble to the engaging program, "Every expression that comes around is connected to the rhythm of the African sound." Although nothing could have been less didactic than this high-spirited show, its structure was soberly chronological, tracing the movements made in response to the beat from their native African origins to the manic gyrations of today's street-corner breakers. Inevitably, some of the installments were more engaging than others.

One of the most fascinating segments was the theatrical re-creation, by Arthur Hall's Afro-American Dance Ensemble, of a tribal ritual. Dancers of all sizes and shapes, unified by their rapport with the musicians' drumming and chanting, spelled out their own percussive messages with feet that slapped and stroked the ground as if the earth could be as articulate as a drum skin. They were led by a priest swathed in white, wielding cane and feather fetish, a silver "beard" hung from the brim of his conical hat veiling his face. I found it especially enlightening to see the spectacular quality of the ceremony; apparently Geoffrey Holder's exotic ballets for Dance Theatre of Harlem are not entirely fantasy. Other segments juicily performed by the Hall ensemble were a Haitian number—women in turbans and calico flounces shaking their hips and shoulders at their smiling mates and uttering ecstatic little cries—and an exuberant juba dance that might have been seen in the popular

Photograph by Johan Elbers.

minstrel shows of the last century.

The popular dances of the twentieth century performed by Mama Lu Parks's Traditional Jazz & Lindy Dancers were not as stylish, I thought, as the earlier entries, but tucked into the middle of them was a solo by the incomparable Chuck Green, a veteran hoofer. His "Take the A Train" is a hypnotic soliloquy, full of slow, tantalizing rhythms and subtleties of sound. Green is a big man and he looks as if his bones were heavy, so his nuanced footwork comes as a surprise, like the wicked smile that lights up his large, somber face. Midway through his turn, he lavished that grin on the band, eyeing them as if to make sure they understood the ins and outs of the conversation his feet were conducting, then turned it on the audience, who responded by yelling out his name: "Chuck Green, yes!"

The crazes of the moment were illustrated by demonstrations of Double Dutch and break dancing—forms pursued with prodigal energy and invention by kids, usually black or Hispanic, whose stage is a sidewalk or asphalt playground, their backdrop a wall scribbled with graffiti. Double Dutch, as the more agile may remember from their own school-yard days, is an exotic form of jumping rope. Two turners whirl a pair of clotheslines in opposition; the jumper plunges into this vortex and nimbly skips away. The young pros at BAM, who could make Makarova look sluggish, gaily did the trick two at a time, leapfrogging over each other. Dancing? Only by the most elastic definition, but their secret is evidently rhythm.

The breakers were the best I've ever seen. As usual, they were divided between the eccentrics and the spinners. Two incredibly lanky teenage boys (breakers are almost exclusively male) moved like skeletons in spasm, throwing their limbs out, angling them oddly at the joints, throbbing as if caught in a rapidly flickering strobe light. A medium-size fellow, a real show-off, alternated between percussive and sinuous movement, his sneakered feet oozing across the floor. Then two boys built low to the ground folded up their bodies into loose balls and spun—on the spine, on one shoulder, on a single hand—finishing in the sudden-death poses that are as typical of the genre as the *révérence* is to ballet.

I understand that one of our West Coast ballet companies is luring street performers like these into its studios with lessons that mix the youngsters' own inventions with classical dancing. There will be cries of protest about acculturation, of course, but I'd like to be there when the dance descended from African ritual meets the dance that developed in European courts. It should be a splendid show.

SMALL, DINGY, AND HEADY WITH ATMOSphere, the Gramercy Arts Theater is presently the setting for a month of concerts, on three different programs, by the Spanish dancer **Pilar Rioja.** The one I saw, "Teoria y Juego del Duende" ("Theory and Play of the *Duende*"), is based on the García Lorca lecture describing the demonic power that makes an artist, particularly a performing artist, compelling. A dancer with *duende,* a quality entirely unrelated to technical proficiency, is like a flame burning wildly in the dark.

At first, Rioja's aims seem prosaic. Assisted by actors speaking passages of the García Lorca text, two singers, and a trio of guitarists, she offers a kind of documentary of Spanish dancing. First she demonstrates the classical bolero forms, which she has set to music of the eighteenth and nineteenth centuries—Bach, Paganini, and so on. Although her castanets seem to chatter in their native Spanish, the relationship of these dances to the ballet of the French court is unmistakable, in the open, upright carriage of the body and in the precise footwork embellished with brisk beats. Soft ballet slippers and a full-skirted costume that suggests a tutu reinforce this impression.

When Rioja moves into the classical and dramatic flamenco dances of the Andalusian Gypsies, the castanets disappear, to be replaced by equally eloquent percussive work—now explosive, now intimately confiding—for the feet in sturdy, high-heeled pumps. These pieces use the postures most commonly associated with Spanish dancing: the proud, defiant silhouette with the arch deep in the back, the arms flung upward, the long, lushly ruffled skirt majestically trailing along the floor, then swept high, unfurled, like a peacock's plumage. Within the genre, Rioja demonstrates enormous variety. In one number she is playful and sensuous, flirting the long fringes of her shawl and undulating her hips; in another, ferocious, her fingers spelling out signs like maledictions; in a third, all self-contained passion, floating away into a dusky corner as if into the night, her arms describing mysterious parabolas on the air.

Taken as a whole, the program seems to reveal different aspects of a woman's life and experience, and Rioja appears to age in the course of it, moving from blithe, girlish innocence to profound, indeed tragic, experience. She is not as wild and thrilling as, say Maria Benitez, who truly seems possessed by *duende* when she dances. More deliberate and calculating in her methods, Rioja casts her spell by cumulative effect. On her first entrance she looks as commonplace as an Eighth Avenue fortune-teller; by the time you've seen her program through, she's shown you visions. ▬

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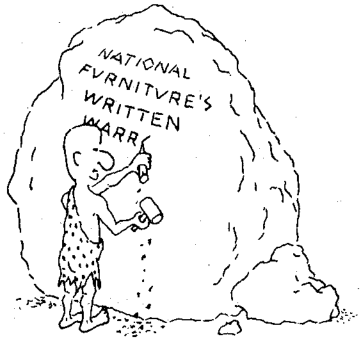

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SWEET SCENE

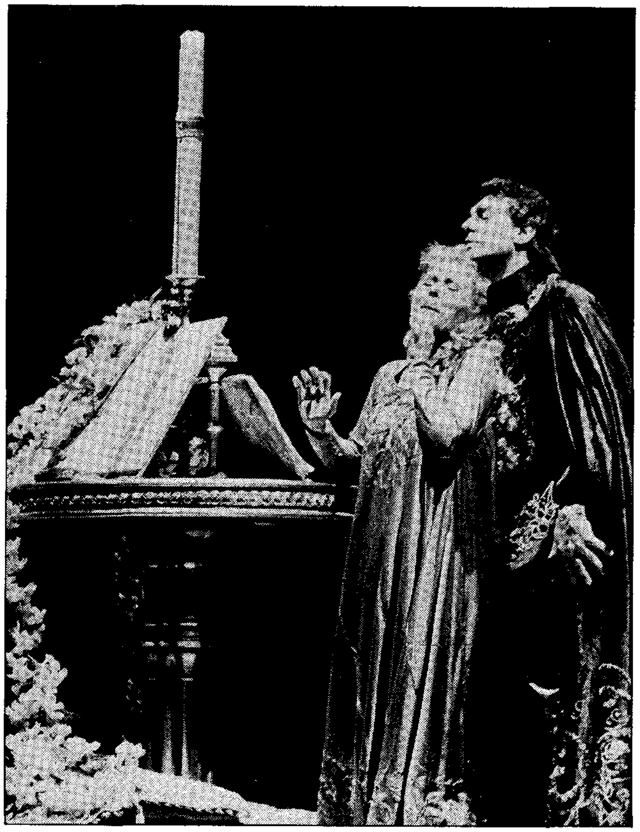
"... By treating an underdog opera, *Francesca da Rimini,* both sensitively and lavishly, the Met scored artistically ..."

IT MUST HAVE TAKEN SOME NERVE ON James Levine's part to engineer a new production of Riccardo Zandonai's **Francesca da Rimini** at the Metropolitan Opera. Even before the first performance, superior beings began to sniff. Why resurrect this moldy fig by a second-rate composer from the post-Puccini generation? Isn't it bad enough that the Met occasionally wastes its time on Cilea's *Adriana Lecouvreur*? That work, for most critics, more than adequately sums up early-twentieth-century Italian *verismo* and a trashy operatic era best forgotten.

Well, let them fume. In a broad sense, the reappearance of *Francesca* at the Met after 66 years can be justified as part of Levine's commendable ambition to explore significant areas of the repertory that the company has either neglected or completely ignored. Personally, I welcome any opportunity for further acquaintance, having developed a soft spot for *Francesca* long ago, when the score and later a recording fell into my teenage hands. The first production I saw—a gorgeous one in 1959 at La Scala, with Magda Olivero and Mario Del Monaco—remains a vivid, treasured memory. For me, the astonishing part about the Met's *Francesca da Rimini* is not so much the fact that it was done at all, but that it was treated so sensitively and with such a keen appreciation for the special requirements of *verismo* and a practically vanished performing tradition.

Admittedly, *Francesca* exudes an aura of decadence, but no more so than the stage works of Richard Strauss. Some will always find the sweet perfumes of these operas noxious, a slightly morbid aroma compounded in Zandonai's case by Gabriele D'Annunzio's extravagant libretto. Drenched in flowery verbal imagery, this retelling of the tragic Paolo-and-Francesca affair mentioned in Dante's *Inferno* is so full of gaudy grandiloquence and D'Annunzio's bizarre cult-of-the-beautiful aesthetic that even Italians find much of the text incomprehensible.

Zandonai was one of the few composers to base an opera on a D'Annunzio drama—possibly the only one—who were not defeated by the poet's high-flown language. Much help in this respect came from Zandonai's publisher, Tito Ricordi, who skillfully reduced the original play to its barest essentials without sacrificing the characters' driving obsessions or the lush Renaissance atmosphere. The Act I curtain falls on a scene of sheer operatic magic: Surrounded by their retinues, Paolo and Francesca meet for the first time and their love is kindled without either uttering a word; an offstage female chorus floats its sensuous melody over a ravishing orchestral texture of shimmering strings punctuated by the archaic sounds of a solo lute, piffero, and throbbing viola pomposa, as Francesca offers Paolo a rose. Zandonai was master of such delicate mood painting, but he could also graphically depict the drama's desperate, brutal passions while never disregarding the voice or its capacity for sustained lyrical expression.



Renaissance romantics: *Scotto and Domingo at the Met.*

The Met must have spent a fortune on *Francesca da Rimini,* but there is no way to skimp on this opera and do it right. If one element is slighted—sets, costumes, casting, conducting, or direction—the entire fragile illusion collapses. With their intricate decorative details, the massive sets by Ezio Frigerio serve the work exquisitely, conjuring up striking tableaux of thirteenth-century Rimini. The flowery courtyard, an awesome citadel armed for battle, and richly furnished castle apartments irresistibly draw the audience into the opera's romantic milieu. Piero Faggioni's graceful direction strikes a perfect balance between veristic and poetically stylized movement; the long scene in Act III, as the two lovers' repressed sexual attraction becomes increasingly physical, evolves choreographically, in a riveting sequence of potent visual images.

As Francesca, Renata Scotto has found her ideal role, one that responds naturally to the fascinating chiaroscuro of her unusual timbre and vibrates with the dramatic intensity her special stage personality can generate when all is well—a great performance in a tradition that is now hers by right of training and temperament. Paolo is not an especially grateful part, but Placido Domingo sang it glamorously, while Cornell MacNeil as the betrayed Gianciotto roared, appropriately enough, like a wounded animal. Levine conducted far more discreetly than he often does when leading an opera for the first time, and his affectionate concern for the music told in every measure. I could complain about some of the casting in the many important smaller roles, but I won't. The main point is that the Met championed an underdog opera, threw its considerable resources behind it, and scored a creditable artistic achievement. ▬

Photograph by Beatriz Schiller

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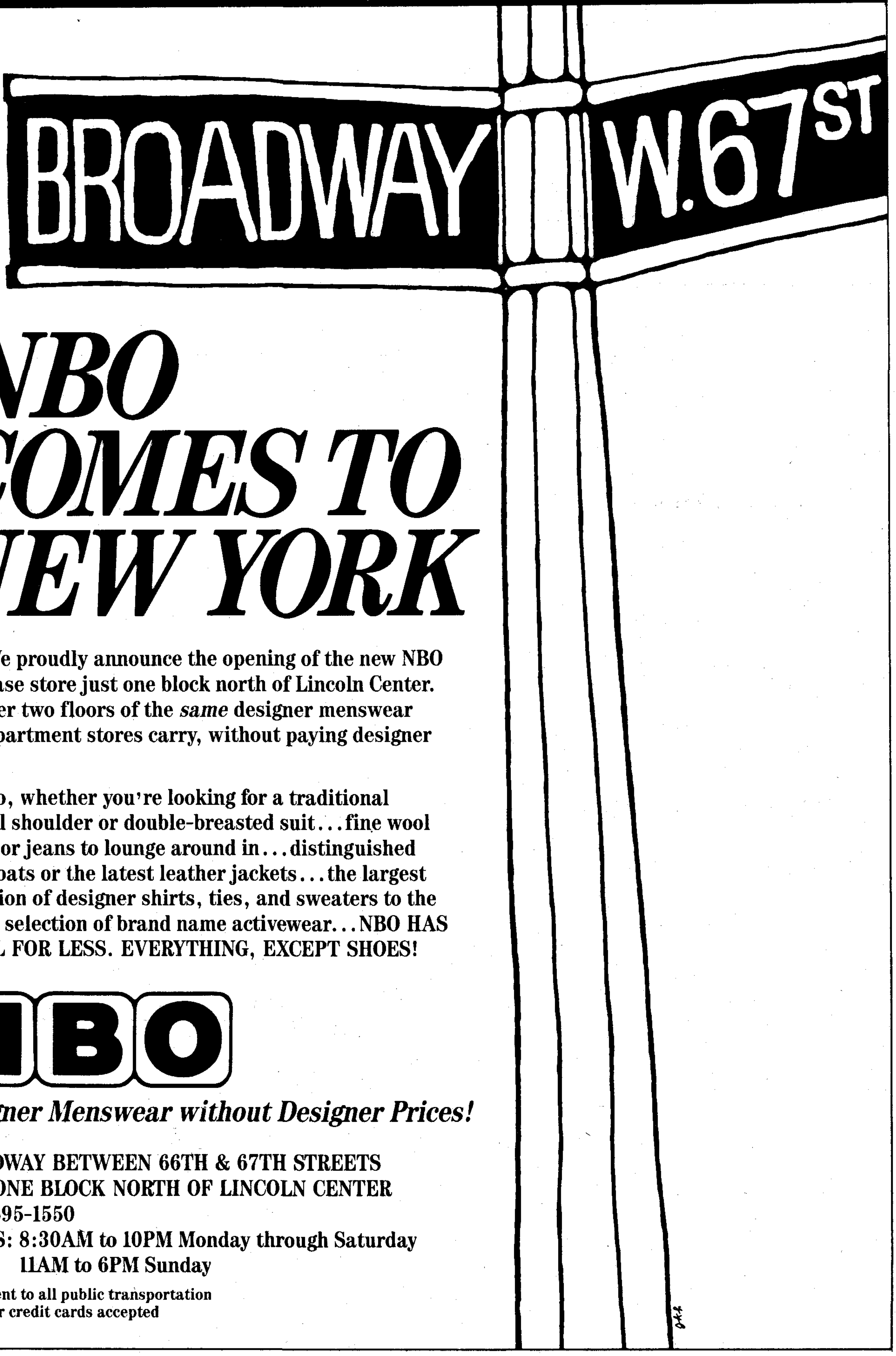

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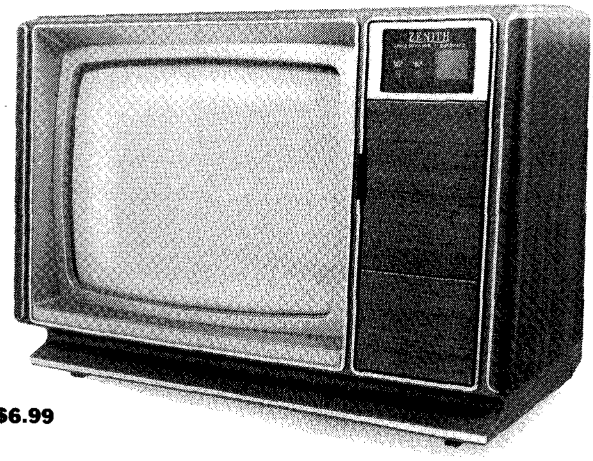

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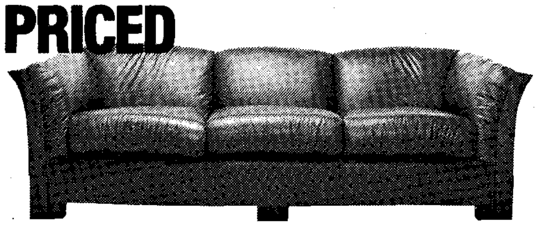

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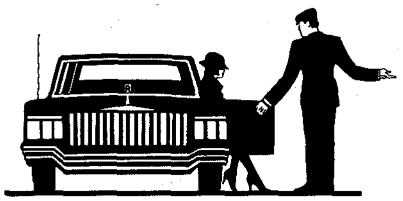

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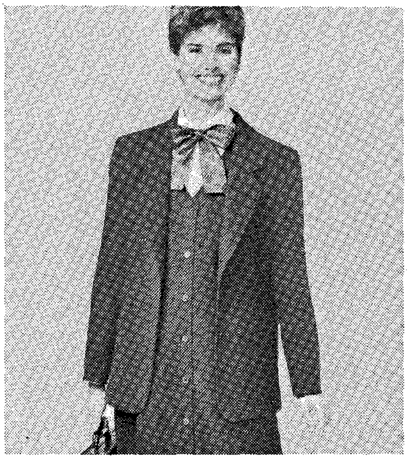

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A Complete Entertainment Guide for the Week Beginning March 21.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Mar. 20: "The World of Tomorrow." Opening Mar. 21: "The Secret Agent"; "SL-1." #2—Thru Mar. 19: "New York, New York"; "Stormy Weather." Mar. 20: "Nanook of the North"; "Man of Aran." Mar. 21-22: "The Brothers Rico"; "99 River Street." Mar. 23-24: "The House"; "Rubber Tarzan." Mar. 25-26: "Small Change"; "The Wild Child."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "The Compleat Beatles."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. "Tank"; "Private School."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Fanny & Alexander." **AGEE ROOM**—"Burroughs."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Android."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Mar. 22: "A Woman in Flames."

9. **ART—8th St. E. of University Pl.** 473-7014 "El Norte."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 19: "Testament of Orpheus"; "Blood of a Poet"; "Orpheus." Mar. 20: "The Front Page (1931)"; "I Cover the Waterfront." Mar. 21: "Ecstasy"; "Algiers." Mar. 22: "The Spiders"; "The Great Garbo." Mar. 23-24: "The 39 Steps (1935)"; "The Lady Vanishes (1938)." Mar. 25: "La Dolce Vita."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292 Thru Mar. 22: "Star 80"; "Local Hero."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Mar. 20: "Animal Crackers"; "Duck Soup"; "Horsefeathers." Mar. 21-22: "Mr. & Mrs. Smith"; "Suspicion." Mar. 23-24: "An Officer and a Gentleman"; "Urban Cowboy." Mar. 25-27: "Let It Be"; "Magical Mystery Tour"; "Yellow Submarine."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"This Is Spinal Tap." #2—Thru Mar. 22: "Over the Brooklyn Bridge."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Mar. 22: "The Dresser." Beg. Mar. 23: "Silkwood." #2—"The Dresser." #3—"Broadway Danny Rose." #4—Thru Mar. 22: "Broadway Danny Rose." Beg. Mar. 23: "Basileus Quartet."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Splash."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Mike's Murder."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Blame It on Rio."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Mar. 22: "Terms of Endearment." Opening Mar. 23: "Racing With the Moon."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Footloose." #2—"Tank." #3—"Against All Odds."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Silkwood." #2—"Splash."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "The Hotel New Hampshire."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Mike's Murder." #2—"Blame It on Rio." #3—"Scarface." #4—"The Lonely Guy." #5—"Sudden Impact." #6—"Lassiter."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Children of the Corn" #2—582-5070. "Against All Odds."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Ten Commandments."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"The Ice Pirates." #2—Thru Mar. 22: "Unfaithfully Yours." Opening Mar. 23 "Police Academy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Footloose." **EMBASSY 3**—"Never Cry Wolf." **EMBASSY 4**—"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Mar. 19: "The Good, the Bad, and the Ugly"; "A Fistful of Dollars." Mar. 20-21: "Body Heat"; "Eyewitness." Mar. 22-24: "Goldfinger"; "Thunderball." Mar. 25-26: "The Tin Drum"; "Das Boot." #2—Mar. 19-20: "The Last Waltz"; "Dont Look Back." Mar. 21-22: "The Star Chamber"; "The Verdict." Mar. 23-24: "The Dead Zone"; "Brainstorm." Mar. 25: "The Godfather"; "The Godfather Part II."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Tank." #2—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave** 757-7003. "The Smurfs and the Magic Flute."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Jazzman."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600 "A Star Is Born (1954)"; *shown with* previously unreleased 6-minute version of the song, "The Man That Got Away," from out-takes.

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Ice Pirates."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Mar. 22: "Unfaithfully Yours." Opening Mar. 23: "Police Academy."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Mar. 20: "Educating Rita." Opening Mar. 21: "Musical Passage."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "This Is Spinal Tap."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Blame It on Rio." Theater closed Mar. 20.

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru Mar. 24: "The Big Chill." Opening Mar. 25: "My Best Friend's Girl."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013 "Confidentially Yours."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Trouble With Harry"

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"A Generation Apart"; "The Well." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Mar. 22: "Silkwood." Beg. Mar. 23: "Terms of Endearment." **CORONET**—Thru Mar. 22: "Terms of Endearment." Opening Mar. 23: "Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Le Crabe Tambour."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Mar. 22: "And the Ship Sails On." Opening Mar. 23: "Le Bal." **CINEMA II**—753-0774 "The Dresser"

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Tank." #2—832-2720 "Mike's Murder."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *"Broadway Danny Rose."*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Footloose" #2—"This Is Spinal Tap."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Night of the Shooting Stars."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "The Hotel New Hampshire."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "El Norte."

78. **UA EAST—First Ave. at 85th St.** 249-5100 "Splash."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Children of the Corn." #2—"Against All Odds."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144 "Tank."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Mar. 22: "Mike's Murder." Opening Mar. 23: "Police Academy." #2—"The Ice Pirates."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Terms of Endearment."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"That Sinking Feeling." #2—"Basileus Quartet." #3—Thru Mar. 22: "Demons in the Garden." Opening Mar. 23: "L'Argent."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Trouble With Harry."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Mar. 19: "South Pacific." Mar. 20-21: "The Passenger"; "Walkabout." Mar. 22-24: "Ninotchka"; "Love in the Afternoon." Mar. 25-26: "Sayonara."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Carmen." #2—"The Dresser."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tank." #2—"Against All Odds." #3—"Mike's Murder." #4—"Splash."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Seeing Red." #2—"Broadway Danny Rose."

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 19: "The Cabinet of Dr. Caligari"; "Waxworks"; "The Cat and the Canary." Mar. 20: "Farenheit 451"; "Animal Farm." Mar. 21: "Zatoichi and the Scoundrels"; "Village of Doom." Mar. 22: "Diabolique"; "Panique." Mar. 23: "The Seven Year Itch"; "How to Marry a Millionaire." Mar. 24: "Videodrome"; "Rabid"; "The Brood." Mar. 25: "Breathless"; "Made in U.S.A."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Mar. 19: "I Married a Shadow"; "The Bride Wore Black." Mar. 20-29: Perspectives on French Cinema. (See *Museums, Societies, Etc.*)

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Children of the Corn." #2—"Splash." #3—Thru Mar. 22: "A Woman in Flames." Beg. Mar. 23: "Silkwood." #4—Thru Mar. 22: "El Norte." Beg. Mar. 23 (tent.): "Reuben, Reuben."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"Splash." #2—"Tank."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Mar. 22: "Killpoint"; "Vigilante." Beg. Mar. 23: "Alley Cat."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm.: Mar. 24, 2 & 4:15 p.m.: "Stompin' at the Savoy," with Cab Calloway & Duke Ellington. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m.), Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4; video only $2. Mar. 23-24, video program at 6:30 p.m.: "Tongues" by Shirley Clarke, & "Tribute to John Cage" by Nam June Paik; Mar. 23, 7:30 p.m.: "Crime Without Passion" (1934) by Ben Hecht & Charles MacArthur, with Claude Rains, & "Gunga Din" (1939) by George Stevens, restored version; Mar. 24, 7:30 p.m.: "Once in a Blue Moon" (1934-36), & "Barbary Coast" (1935) by Howard Hawks.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Mar. 21, 8 p.m.: "Johnny Guitar" (1954) by Nicholas Ray, with Joan Crawford.

COLUMBIA UNIVERSITY—Piccolo Teatro, Casa Italiana, Amsterdam Ave. at 117th St. 280-2306. Adm. $3; Columbia students $2; members $1. Mar. 23, 6 p.m.: "Bread and Chocolate" (1978) by Franco Brusati, with Nino Manfredi; 8 p.m.: "Senso" (1954) by Luchino Visconti.

THE COOPER UNION—The Great Hall, Cooper Square, 7th St. bet. Third & Fourth Aves. 254-6300. Free. Mar. 22, 5 p.m.: "Blow-Up" (1966) by Michelangelo Antonioni, followed by speakers and discussion.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 21, at 1, 3:15, 6 & 8:30 p.m.: "The Golden Coach" (1952) by Jean Renoir.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Mar. 24, 8 p.m.: "The Rose Tattoo" (1955) by Daniel Mann.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Tribute to Toshiro Mifune. Mar. 23, 7 p.m.: "I Live in Fear" (1955) by Akira Kurosawa; 9:30 p.m.: "The Lower Depths" (1957) by Kurosawa. Mar. 24, 1 p.m.: "The Bad Sleep Well" (1960) by Kurosawa; 3:45 p.m.: "The Idiot" (1951) by Kurosawa. Mar. 25, 1 p.m.: "Stray Dog" (1949) by Kurosawa; 3:30 p.m.: "High and Low" (1963) by Kurosawa.

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Mar. 31 in the Video Viewing Room, Tue.-Sat.: 1 p.m.: "Sex in Canada"; 3 p.m.: "Letter From Morazan"; 4 p.m.: "Spin Out" (1983) & other tapes by Tony Oursler; 4 p.m.: Tapes by Request. Thru Mar. 31, Tue.-Sat., 1-6 p.m.: "L7-L5" by Tony Oursler. Mar. 24-25, 6:30 p.m.: "Funk Lesson" by Adrian Piper, & other works, followed by speakers at 8:30 p.m.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Mar. 22, 8 p.m.: Video by Stan VanDerBeek. Mar. 23, 8 p.m.: "Violence Sonata" (1969), "Image After Image" (1972), "Platos Cave Inn" (1981), "Wurd-Play" (1981), "Curious Phenomena" (1981), "Dreaming" (1982) & other works by VanDerBeek. Mar. 24, 8 p.m.: Members Group Program.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Apr. 5: Hitchcock by Hitchcock. Thru May 3: Rod Serling: Dimensions of Imagination.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Mar. 19, 8 p.m.: "Kamilla" (1981) by Vibeke Lokkeberg. Mar. 20, 8 p.m.: "My Love Has Been Burning" (1949) by Kenji Mizoguchi. Mar. 21, 8 p.m.: "The Informer" (1935) by John Ford. Mar. 22-23 & 26, 8 p.m., Mar. 24, 4:45 & 8:30 p.m., Mar. 25, 3:45 & 7:30 p.m.: "The Leopard" (1963) by Luchino Visconti, with Burt Lancaster, uncut version; Mar. 23, 7:30 p.m.: "Satan's Brew" (1976) by Rainer Werner Fassbinder.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Mar. 20, 12 noon: "Woman of the Year" (1942) by George Stevens, with Katharine Hepburn, & "Anything You Want to Be" (1975); 2:30 p.m.: "Dream of a Rarebit Fiend" (1906) by Edwin S Porter, "Hurry, Hurry" (1941) by Edward Cline, "Coney" (1975) by Frank Mouris, "Serpent" (1971) by Scott Bartlett, "Time Piece" (1965) by Jim Henson, "Valse Triste" (1978) by Bruce Conner, "Music of the Streets" (1977) by Jordan Belson, & "The Wizard of Speed and Time" (1980) by Mike Jittlov. Mar. 22, 12 noon: "Boop-Boop-a-Doop" (1932) by Max Fleischer, "Emergence of Eunice" (1982) by Emily Hubley, "Take Off" (1973) by Gunvar Nelson, "Four Ladies on Stage" (1972) by Thomas E. Houghton *et al.*, "Some of My Best Friends Are Bottomless Dancers" (1972) by Barry Pollack, & "Striptease" (1980) by Kay Armitage; 6 p.m.: Animator Kathy Rose shows and discusses her work.

PERSPECTIVES ON FRENCH CINEMA—Metro Cinema, B'way nr. 99th St. 222-1200. Adm. $4.50; senior citizens $2.50 Mon.-Fri. before 5 p.m. New films from the French Film Office/Unifrance Film U.S.A., with filmmakers present at many evening screenings. Mar. 20, 2:15, 6 & 10:20 p.m.: "La Palombière" by Jean-Pierre Denis; 12:15, 3:55 & 8 p.m.: "Les Trois Couronnes du Matelot" by Raoul Ruiz. Mar. 21, 12:20, 4:15 & 8:30 p.m.: "La Bête Noire" by Patrick Chaput, 2:15 & 6:10 p.m.: "Histoire d'Adrien" by Denis Mar. 22, 2:20, 6:05 & 9:50 p.m.: "Poussière d'Empire" by Lâm-Lê; 12:30, 4:15 & 8 p.m.: "Polar" by Jacques Bral. Mar. 23, 12 noon, 4:05 & 8:10 p.m.: "Le Destin de Juliette" by Aline Issermann; 2:10, 6:15 & 10:40 p.m.: "La Trace" by Bernard Favre. Mar. 24, 2:05, 6 & 10:35 p.m.: "Liberty Belle" by Pascal Kané; 12:10, 4:05 & 8:20 p.m.: "Clementine Tango" by Caroline Roboh. Mar. 25, 12:05, 4 & 8:15 p.m.: "Histoire d'Adrien"; 2:05 & 6 p.m.: "La Bête Noire."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Mar. 20-25, 7 & 9:30 p.m., & Mar 23-25, 4:30 p.m.: "Germany, Pale Mother" (1980) by Helma Sanders-Brahms. Fri.-Sun., 2 p.m. (free): Program of Oscar-nominated shorts

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 17, 2 p.m.: "Flash Gordon: Space Soldiers Conquer the Universe" (1940) by Ford Beebe & Ray Taylor, Parts 9-12.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Mar. 23-25, 6 & 8:30 p.m.: "Hearts of Age" (1934) by Orson Welles, "What's a Nice Girl Like You. . ." (1962) by Martin Scorsese, "Dementia 13" (1963) by Francis Ford Coppola, "Amblin' " (1968) by Steven Spielberg, "The Fat and the Lean" (1961) by Roman Polanski, & "A Look at Life" by George Lucas. Free: Mar. 22, 7:45 p.m.: "Roses in December."

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Apr. 8: "Progress (Memory)" (1983-84) by Margia Kramer. At the **Fairfield County branch, One Champion Plaza, Atlantic St. at Tresser Blvd., Stamford, Ct.** 203-358-7630. Free. Mar. 20-21, 11 a.m.-5 p.m.: "Calder's Little Circus" (1961) by Carlos Vilardebo.

WOMEN'S CENTER—198 B'way, 2nd floor. 964-8934. Adm. $3. Mar. 23, 12 noon & 1 p.m.: "Varnette's World: A Study of a Young Artist," & "Valerie, a Woman, an Artist, a Philosophy of Life."

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Splash." #2—"Children of the Corn." #3—Thru Mar. 22: "Blame It on Rio." Beg Mar. 23: "Police Academy."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Tank."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Killpoint." #2—"The Ice Pirates."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Mar. 22: "Silkwood." #2—Thru Mar. 22: "Lassiter."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Children of the Corn." #2—"Splash."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Splash." #2—"Tank." #3—"Unfaithfully Yours." #4—Thru Mar 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Children of the Corn." #2—"Mike's Murder."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Over the Brooklyn Bridge."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Tank." #2—"Caligula." #3—"Against All Odds"; "When Dragons Collide."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #2—"Killpoint." #3—"Children of the Corn." #4—"Against All Odds." #5—"Footloose." #6—"Scarface." #7—"Splash." #8—"Tank." #9—"Terms of Endearment." #10—"The Ice Pirates."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Splash." #2—"Tank." #3—"The Ice Pirates." #4—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat." #5—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Children of the Corn." #2—"Educating Rita."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Splash." #2—"Blame It on Rio."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Footloose." #2—"Terms of Endearment." #3—"Against All Odds."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Tank." #2—"Unfaithfully Yours." #3—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #4—"Children of the Corn."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Mar. 22: "The Dresser." Beg. Mar. 23: "Police Academy." #2—"Tank." #3—Thru Mar 22: "Killpoint." Beg. Mar. 23: "Alley Cat." #4—"Children of the Corn."

MOVIES

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Broadway Danny Rose." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Reuben, Reuben."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"The Ice Pirates." #2—"Splash." #3—"Tank."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"The Ice Pirates." #2—"Splash."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Footloose." #2—"Against All Odds."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Over the Brooklyn Bridge." #2—"Mike's Murder." #3—"Tank." #4—Thru Mar. 22: "Unfaithfully Yours." Beg. Mar. 23: "Police Academy."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Mar. 22: "Children of the Corn"; "Forbidden World." Beg. Mar. 23: "Alley Cat"; "Vigilante."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Mar. 22: "Lassiter."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Mar. 22: "Yentl." Beg. Mar. 23: "Alley Cat."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Against All Odds." #2—"The Ice Pirates." #3—"Blame It on Rio." #4—"Splash."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Mar. 22: "Over the Brooklyn Bridge."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Mar. 22: "The Dresser." #2—"Against All Odds."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Police Academy." #2—"Tank." #3—"Children of the Corn."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Footloose." #2—"Children of the Corn."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Splash." #2—"Against All Odds."

304. **NEW DORP—LANE—** 351-2110. "Footloose."

305. **NEW DORP—RAE—** 979-0444. #1—Thru Mar. 22: "Mike's Murder"; "The Smurfs and the Magic Flute." Beg. Mar. 23: "Police Academy." #2—Thru Mar. 22: "The Ice Pirates." Beg. Mar. 23: "Alley Cat."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Over the Brooklyn Bridge." #2—"Blame It on Rio."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—Thru Mar. 22: "Silkwood." Beg. Mar. 23: "Police Academy." #2—"Unfaithfully Yours."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Tank."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Tank." #2—"Against All Odds." #3—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #4—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Mike's Murder." #2—"Against All Odds."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Splash." #2—"The Ice Pirates." #3—"The Right Stuff." #4—"Over the Brooklyn Bridge."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Mar. 22: "Scarface."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Broadway Danny Rose." #2—"Blame It on Rio." #3 & #5—"Unfaithfully Yours." #4—"The Ice Pirates." #6—"Tank." #7—"Footloose."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Footloose." #2—"Children of the Corn."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Against All Odds." #2—"Children of the Corn."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Splash." #2—"Unfaithfully Yours." #3—Thru Mar. 22: "Footloose." Beg. Mar. 23: "Alley Cat."

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MOVIES

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Against All Odds." #2—"The Ice Pirates." #3—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Blame It on Rio." #2—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat." #3—"Children of the Corn." #4—"Tank."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"The Ice Pirates." #2—"Broadway Danny Rose."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Mar. 22: "The Dresser." #2—Thru Mar. 22: "Gorky Park"; "Easy Money." Beg. Mar. 23: "Silkwood."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Tank." #2—"Silkwood."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Terms of Endearment."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat." #2—"Unfaithfully Yours." #3—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #4—"Splash."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Children of the Corn." #2—"Splash." #3—"The Dresser." #4—"Tank." #5—Thru Mar. 22: "El Norte." Beg. Mar. 23: "Alley Cat."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Over the Brooklyn Bridge." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Mar. 22: "The Big Chill." Beg. Mar. 23: "Alley Cat."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Mar. 22: "Flashdance"; "Footloose." Beg. Mar. 23: "Mutant." #2—"Children of the Corn." #3—"The Ice Pirates."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Tank."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Mar. 22: "When Dragons Collide." Beg. Mar. 23: "Police Academy." #2—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat." #3—"Splash."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Mar. 22: "Lassiter"; "WarGames."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Mar. 22: "Yentl." Beg. Mar. 23: "Silkwood."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Mar. 22: "Against All Odds."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Tank." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Mar. 22: "Yentl." Beg. Mar. 23: "Lassiter"; "High Road to China."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Scarface." #2—"Against All Odds." #3—"Kung Fu Warriors"; "Lee Is Back."

445. **RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St.** 843-8240. Program unavailable.

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Mar. 22: "Children of the Corn." Beg. Mar. 23: "Alley Cat." #2—Thru Mar. 22: "The Ice Pirates." Beg. Mar. 23: "Silkwood."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Against All Odds." #2—"Children of the Corn."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Silkwood." #2—"The Dresser."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Mar. 22: "Lassiter"; "High Road to China." Beg. Mar. 23: "Gorky Park"; "Easy Money."

Long Island

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Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Broadway Danny Rose." #2—"Against All Odds."

501. **BALDWIN—RKO—** 223-9230. "Footloose."

502. **BELLEROSE—RKO—** 775-1351. Thru Mar. 20: "Hot Dog. . .The Movie." Beg. Mar. 21: "To Be or Not to Be."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Mar. 22: "Lassiter." #2—Thru Mar. 22: "The Big Chill."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Mar. 22: "Yentl."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Splash." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #3—"Over the Brooklyn Bridge." #4—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Splash."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Children of the Corn." #2—"Tank."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #2—"Terms of Endearment." #3—"Blame It on Rio."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Against All Odds."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Tank." #2—Thru Mar. 22: "Over the Brooklyn Bridge." Beg. Mar. 23: "Police Academy." #3—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Alley Cat."

524. **HEWLETT—RKO—** 791-6768. Thru Mar. 20: "Hot Dog. . .The Movie." Beg. Mar. 21: "To Be or Not to Be."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Never Cry Wolf." #2—Thru Mar. 22: "Silkwood." Beg. Mar. 23: "Alley Cat."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Tank." **SOUTH—**"Unfaithfully Yours."

529. **LAWRENCE—RKO—** 371-0203. #1—"Footloose." #2—"Against All Odds." #3—"Splash."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Mar. 22: "The Big Chill"; "The Man Who Loved Women." Beg. Mar. 23: "Silkwood." #2—Thru Mar. 22: "Yentl." Beg. Mar. 23 (tent.): "Alley Cat."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Against All Odds." #2—"Footloose." #3—"The Hotel New Hampshire." #4—"Terms of Endearment." #5—Thru Mar. 22: "Children of the Corn." Beg. Mar. 23: "Racing With the Moon." #6—"The Ice Pirates."

532. **LONG BEACH—LIDO—** 432-0056. Thru Mar. 22: "Trading Places"; "The Power." Beg. Mar. 23: "Deathstalker."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Tank." #2—"Children of the Corn." #3—"Broadway Danny Rose." #4—Thru Mar. 22: "Fanny & Alexander." Beg. Mar. 23: "Alley Cat."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "The Dresser."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Mar. 22: "Scarface." Beg. Mar. 23: "Silkwood." #2—"Yentl."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Splash." #2—"Educating Rita." #3—Thru Mar. 22: "El Norte." Beg. Mar. 23: "Reuben, Reuben."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Terms of Endearment."

540. **MASSAPEQUA—PEQUA—** 799-6464. Thru Mar. 22: "Children of the Corn." Beg. Mar. 23: "Police Academy."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Against All

Odds." #2—"Unfaithfully Yours." #3—"Splash." #4—"Terms of Endearment." #5—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Children of the Corn." #6—"Footloose." #7—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat."

542. **MERRICK—GABLES—** 546-0734. Thru Mar. 22: "Scarface." Beg. Mar. 23: "Lassiter."

543. **MERRICK—HOLIDAY PARK—** 546-1271. Thru Mar. 22: "Silkwood."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Broadway Danny Rose."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood." #2—"Against All Odds."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood." #2—"The Big Chill."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Children of the Corn." #1—"Against All Odds."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "The Ice Pirates."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Terms of Endearment." #2—"Footloose."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Broadway Danny Rose." #2—"The Ice Pirates." #3—"Children of the Corn."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"The Ice Pirates." #2—"Over the Brooklyn Bridge."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Against All Odds." #2—Thru Mar. 22: "The Dresser." Beg. Mar. 23: "And the Ship Sails On."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"Splash." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #3—"The Dresser."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Blame It on Rio."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"Silkwood." #2—"Blame It on Rio." #3—"Unfaithfully Yours."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Footloose." #2—"The Hotel New Hampshire." #3—"The Ice Pirates." #4—"Children of the Corn." #5—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #6—"Killpoint." #7—"Splash." #8—"Scarface." #9—"Against All Odds." #10—"Terms of Endearment." #11—"Tank."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Broadway Danny Rose." #2—"The Ice Pirates."

571. **WANTAGH—RKO—** 781-6969. "Tank."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Mar. 22: "Tank." Beg. Mar. 23: "Alley Cat." #2—"Children of the Corn." #3—Thru Mar. 22: "The Ice Pirates." Beg. Mar. 23: "Police Academy."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Mar. 22: "Tender Mercies." #2—Thru Mar. 22: "Parsifal." Beg. Mar. 23: "Don Giovanni."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Tank."

602. **BABYLON—RKO—** 669-0700. #1—"Blame It on Rio." #2—"Against All Odds."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"The Ice Pirates." #2—"Footloose." #3—"Terms of Endearment."

604. **BAY SHORE—CINEMA—** 665-1722. "Unfaithfully Yours."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Children of the Corn." #2—"Mike's Murder."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "The Right Stuff."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood."

615. **COMMACK—MAYFAIR—** 543-0707. Thru Mar. 22: "El Norte." Beg. Mar. 23: "The Night of the Shooting Stars."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Splash." #2—"Broadway Danny Rose." #3—"The Ice Pirates." #4—"Tank." #5—"Over the Brooklyn Bridge." #6—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #7—"Children of the Corn." #8—"Terms of Endearment." #9—"Footloose." #10—"Killpoint."

617. **COMMACK—RKO—** 499-4545. #1—"Against All Odds." #2—"Unfaithfully Yours."

619. **CORAM—CORAM—** 698-7200. Program unavailable.

621. **CORAM—PINE—** 698-6442. #1—"Splash." #2—"Silkwood."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Mar. 22: "Lassiter."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Splash." #2—"Footloose." #3—"Tank." #4—"The Ice Pirates." #5—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "The Dresser."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Ice Pirates."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Children of the Corn." #2—"Footloose."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Alley Cat." #2—"The Ice Pirates."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Splash." #2—Thru Mar. 22: "Against All Odds." Beg. Mar. 23: "Alley Cat." #3—"Unfaithfully Yours." #4—"The Ice Pirates."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Tank."

635. **ISLIP—ISLIP—** 581-5200. #1—"Splash." #2—"The Ice Pirates." #3—Thru Mar. 22: "Against All Odds."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Splash."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Mar. 22: "Lassiter."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "The Right Stuff."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Terms of Endearment." #2—Thru Mar. 22: "Against All Odds." #3—Thru Mar. 22: "Children of the Corn."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." **OUTDOOR**—Thru Mar. 22: "Tank." Beg. Mar. 23: "Alley Cat."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Splash." #2—"Never Cry Wolf."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "The Right Stuff."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Mar. 22: "Scarface." Beg. Mar. 23: "Lassiter."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Splash." #2—"Blame It on Rio." #3—"Terms of Endearment."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Against All Odds." #2—"Tank."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. Thru Mar. 22: "Children of the Corn." Beg. Mar. 23: "Police Academy." **OUTDOOR**—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Broadway Danny Rose." #2—"Footloose."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Tank." **WEST—** Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Mar. 20: "Hot Dog. . .The Movie." Beg. Mar. 21: "To Be or Not to Be."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Mar. 22: "Heat and Dust." Beg. Mar. 23: "Coup de Torchon."

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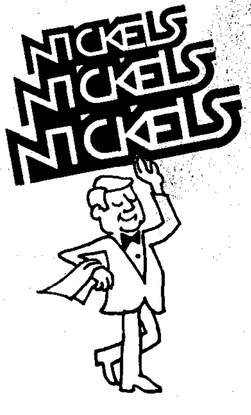

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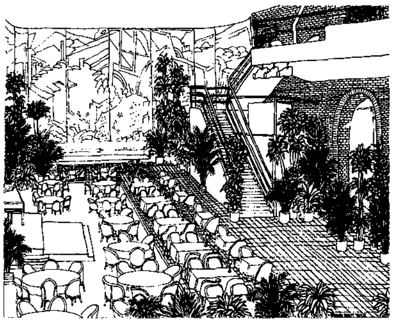

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658. SAYVILLE—SAYVILLE— 589-0232. #1—"The Dresser." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Silkwood." #3—"The Ice Pirates."

660. SHIRLEY—TWIN— 281-4466 #1—Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Alley Cat." #2—Beg. Mar. 23: "Silkwood."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Blame It on Rio."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Mar. 22: "The Dresser." Beg. Mar. 23: "Terms of Endearment." #2—"Against All Odds." #3—"The Right Stuff."

664. STONY BROOK—LOEWS— 751-2300. #1—"Footloose." #2—"Children of the Corn." #3—"Against All Odds."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Mar. 22: "Scarface." Beg. Mar. 23: "Silkwood." #2—Thru Mar. 22: "Lassiter."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Mar. 22: "Terms of Endearment." Beg. Mar. 23: "The Dresser."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—"Footloose." #2—Thru Mar. 22: "Children of the Corn." Beg. Mar. 23 (tent.): "Reuben, Reuben."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru Mar. 22: "Lassiter."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Splash." #2—"The Ice Pirates." #3—"Children of the Corn."

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—"Tank." #2—"Splash."

707. HARRISON—SILVER SCREEN— 835-2961. Thru Mar. 23: "Heat and Dust." Mar. 24-27: "Local Hero."

708. HARTSDALE—CINEMA— 428-2200. #1—"The Ice Pirates." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #3—"Terms of Endearment." #4—"Against All Odds."

709. LARCHMONT—PLAYHOUSE— 834-3001. "Silkwood."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Tank." #2—"Against All Odds." #3—"The Ice Pirates." #4—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Mar. 22: "Never Cry Wolf." Beg. Mar. 23: "Police Academy." #2—"Against All Odds."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Against All Odds." #2—"Children of the Corn."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Tank." #2—"The Ice Pirates." #3—Thru Mar. 22: "Footloose." Beg. Mar. 23: "Alley Cat." #4—"Splash." #5—Thru Mar. 22: "Killpoint"; "When Dragons Collide."

715. NEW ROCHELLE—TOWN— 632-4000. Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

716. OSSINING—ARCADIAN— 941-5200. #1—"Footloose." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

717. PEEKSKILL—BEACH— 737-6262. #1—"Tank." #2—"Splash." #3—"Unfaithfully Yours." #4—"The Ice Pirates."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Footloose." #2—"Blame It on Rio." #3—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #4—"Against All Odds."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood."

721. PLEASANTVILLE—ROME— 769-0720. #1—"Splash." #2—"Terms of Endearment."

722. RYE—RYE RIDGE— 939-8177. #1—"Footloose." #2—"The Dresser."

723. SCARSDALE—FINE ARTS— 723-6699. "El Norte."

724. SCARSDALE—PLAZA— 725-0078. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Footloose." #2—"Unfaithfully Yours."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Blame It on Rio."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Blame It on Rio." #2—Thru Mar. 22: "Over the Brooklyn Bridge."

731. YONKERS—KENT— 237-3440. #1—"Children of the Corn." #2—Thru Mar. 22 (tent.): "Tender Mercies." Beg. Mar. 23: "Alley Cat."

732. YONKERS—MOVIELAND— 793-0002. #1—"Unfaithfully Yours." #2—"Terms of Endearment." #3—"Tank." #4—Thru Mar. 22: "Mikes Murder." Beg. Mar. 23: "Police Academy."

733. YONKERS—PARK HILL— 969-4477. #1—"Against All Odds"; "Killpoint." #2—"Caligula." #3—"Children of the Corn."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Children of the Corn." #2—"Broadway Danny Rose."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "Splash."

745. NANUET—THE MOVIES— 623-0211. #1—"The Ice Pirates." #2—"The Hotel New Hampshire." #3—"The Dresser." #4—"Against All Odds." #5—"Footloose."

746. NEW CITY—TOWN— 634-5100. #1—Thru Mar. 22: "Broadway Danny Rose." #2—Thru Mar. 22: "Against All Odds."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Mar. 22: "Unfaithfully Yours." Beg. Mar. 23: "Police Academy." #2—"Tank."

748. NYACK—CINEMA EAST— 358-6631. "Blame It on Rio."

751. PEARL RIVER—CENTRAL— 735-2530. "Terms of Endearment."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Children of the Corn."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Silkwood."

755. STONY POINT—9 W CINEMA— 942-0303. "The Ice Pirates."

756. SUFFERN—LAFAYETTE— 357-6030. "Over the Brooklyn Bridge."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Children of the Corn."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Blame It on Rio." #2—"Tank."

774. DANBURY—CINE— 743-2200. #1—"Children of the Corn." #2—"Terms of Endearment." #3—Thru Mar. 22: "The Dresser." Beg. Mar. 23: "Racing With the Moon."

775. DANBURY—CINEMA— 748-2923. #1—"The Ice Pirates." #2—"Footloose."

777. DANBURY—PALACE— 748-7496. #1—"Splash." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #3—"Against All Odds."

778. DARIEN—PLAYHOUSE— 655-0100. "Terms of Endearment."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Tank." #2—"Splash."

780. FAIRFIELD—COUNTY— 334-1411. "The Ice Pirates."

781. GREENWICH—CINEMA— 869-6030. #1—"Tank." #2—"Blame It on Rio."

782. GREENWICH—PLAZA— 869-4030. #1—"The Hotel New Hampshire." #2—Thru Mar. 22: "Terms of Endearment." Beg. Mar. 23: "Racing With the Moon." #3—"The Dresser."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Unfaithfully Yours."

784. NORWALK—CINEMA— 838-4504. #1—"Tank." #2—"The Ice Pirates."

785. NORWALK—NORWALK— 866-3010. "Children of the Corn."

788. SOUTH NORWALK—SONO— 866-9202. Thru Mar. 20: "The Man From Snowy River"; "The Getting of Wisdom." Mar. 21-27: "La Balance."

789. SPRINGDALE—STATE— 325-0250. Thru Mar. 22: "Silkwood." Beg. Mar. 23: "Terms of Endearment."

790. STAMFORD—AVON— 324-9205. #1—"Splash." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

791. STAMFORD—CINEMA— 324-3100. #1—"Footloose." #2—"Against All Odds." #3—"Children of the Corn."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"The Ice Pirates." #2—"Broadway Danny Rose."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"The Hotel New Hampshire." #2—"Against All Odds." #3—"The Ice Pirates."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Footloose." #2—"The Hotel New Hampshire." #3—227-9619. "The Dresser." #4—226-6666. "Unfaithfully Yours."

796. WESTPORT—POST— 227-0500. "Against All Odds."

798. WILTON—CINEMA— 762-5678. "Splash."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Footloose." #2—"Tank." #3—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Police Academy."

801. HARRISON—WARNER— 482-8550. #1—"The Ice Pirates." #2—"Children of the Corn."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Mar. 22: "Mike's Murder." #2—"Splash."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Children of the Corn." #2—"The Ice Pirates"; "Revenge of the Ninja." #3—"When Dragons Collide"; "Blood in the Streets."

805. JERSEY CITY—STATE— 653-5200. #1—"Tank." #2—Thru Mar. 22: "Killpoint." Beg. Mar. 23 (tent.): "Police Academy."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Mike's Murder." #2—"Against All Odds." #3—"The Ice Pirates." #4—"Scarface."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Terms of Endearment." #2—"The Hotel New Hampshire." #3—"Tank." #4—"Children of the Corn." #5—"Footloose." #6—"Splash."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Mar. 22: "Lassiter"; "Dead Eyes." Beg. Mar. 23: "Silkwood"; "Max Dugan Returns."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Against All Odds."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Killpoint"; "Vigilante." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Splash."

817. LIVINGSTON—COLONY— 992-0800. "The Ice Pirates."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Against All Odds."

819. MILLBURN—RKO— 376-0800. #1—"Broadway Danny Rose." #2—"Tank."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Tank." #2—"Broadway Danny Rose." #3—Thru Mar. 22: "Silkwood." Beg. Mar. 23: "A Woman in Flames."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Children of the Corn." #2—"Footloose." #3—"The Right Stuff."

825. NUTLEY—FRANKLIN— 667-1777. #1—"Splash." #2—"The Ice Pirates." #3—"Children of the Corn."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"The Dresser." #2—Thru Mar. 22: "Against All Odds." Beg. Mar. 23: "Reuben, Reuben." #3—"Blame It on Rio."

828. VERONA—VERONA— 239-0880. "The Ice Pirates."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Unfaithfully Yours." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #3—"Terms of Endearment."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Mar. 22: "The Dresser."

841. CRANFORD—RKO— 276-9120. #1—"Splash." #2—"Footloose."

842. ELIZABETH—ELMORA— 352-3483. "Yentl."

846. LINDEN—TWIN— 925-9787. #1—Thru Mar. 22: "Children of the Corn." Beg. Mar. 23 (tent.): "Alley Cat." #2—"Tank."

848. ROSELLE PARK—PARK— 245-0358. Thru Mar. 22: "Scarface." Beg. Mar. 23: "Silkwood."

849. SUMMIT—STRAND— 273-3900. "Splash."

851. UNION—FIVE POINTS— 964-3466. Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

852. UNION—LOST PICTURE SHOW— 964-4497. Thru Mar. 22: "Footloose." Beg. Mar. 23 (tent.): "Reuben, Reuben."

854. UNION—RKO— 686-4373. #1—"Against All Odds." #2—"*Terms of Endearment.*"

857. WESTFIELD—RIALTO— 232-1288. #1—"The Ice Pirates." #2—"Tank." #3—Thru Mar. 22: "Over the Brooklyn Bridge." Beg. Mar. 23: "Reuben, Reuben."

858. WESTFIELD—TWIN— 654-4720. #1—"Broadway Danny Rose." #2—"The Right Stuff."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. "Against All Odds."

861. CLOSTER—CLOSTER— 768-8800. "Footloose."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Footloose." #2—"Tank." #3—"Against All Odds." #4—"Children of the Corn."

863. EMERSON—TOWN— 261-1000. "The Dresser."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru Mar. 22: "Killpoint." Beg. Mar. 23: "Alley Cat." #2—"Tank."

866. FAIRVIEW—TWIN— 941-2424. #1—"Splash." #2—Program unavilable.

867. FORT LEE—LINWOOD— 944-6900. #1—Tent.: "Over the Brooklyn Bridge." #2—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

868. FORT LEE—SHARON— 224-0202. Thru Mar. 22: "The Dresser." Beg. Mar. 23: "Danton."

873. OAKLAND—TWIN— 337-4478. #1—Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy." #2—"Against All Odds."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood." #2—Thru Mar. 22: "The Big Chill."

875. PARAMUS—BERGEN MALL— 845-4449. Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Reuben, Reuben."

876. PARAMUS—CINEMA 35— 845-5070. "Tank."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—Thru Mar. 22: "Footloose." Beg. Mar. 23: "Racing With the Moon." #2—"The Hotel New Hampshire." #3—"Terms of Endearment." #4—"Against All Odds." #5—"Blame It on Rio." #6—"Unfaithfully Yours." #7—"Silkwood." #8—"The Ice Pirates."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Splash." #2—"Over the Brooklyn Bridge." #3—Thru Mar. 22: "Fantasia." Beg. Mar. 23: "Police Academy."

880. RAMSEY—CINEMA— 825-2090. "Splash."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Mar. 22: "Lassiter." Beg. Mar. 23: "Silkwood."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"Terms of Endearment." #2—"Against All Odds."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Mar. 22: "Lassiter." Beg. Mar. 23 (tent.): "Silkwood." #2—"Children of the Corn."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru Mar. 22: "Yentl." #2—Thru Mar. 22: "Lassiter." #3—Thru Mar. 22: "The Lonely Guy."

887. TENAFLY—BERGEN— 567-0004. Thru Mar. 22: "El Norte." Beg. Mar. 23: "Silkwood."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "Splash."

889. WESTWOOD—PASCACK— 664-3200. Thru Mar. 22: "Mike's Murder." Beg. Mar. 23: "Police Academy."

MARIANAS
Excerpts from GOURMET MAGAZINE
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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AGAINST ALL ODDS—(2hrs. 5m., '84) A messy, purplish remake of the *film noir* classic, *Out of the Past*, which starred Kirk Douglas, Robert Mitchum, and Jane Greer as the treacherous bitch they both love. In this version, bony, sneering James Woods is a big-time bookie and nightclub owner, and sincere Jeff Bridges a pro-football player whom Woods has got his hooks into. The beautiful but wan Rachel Ward plays the *femme fatale* not as an evil girl but as a confused and wistful heiress with a habit of getting into trouble. The filmmakers merge the love triangle with elements lifted from Polanski's *Chinatown*. Once again, crooked real-estate speculators set a web of corruption that catches everyone. Very serious stuff—if only some of it were halfway plausible! Taylor Hackford's direction is taut but humorless, and though the movie has some of the flavor of the corrupt Los Angeles milieu, the incoherence of the whole project finally gets you down. Written by Eric Hughes. R. **24, 33, 80, 92, 114, 118, 205, 223, 234, 236, 303, 401, 402, 410, 412, 438, 443, 448, 500, 521, 529, 531, 541, 547, 550, 559, 567, 602, 617, 632, 635, 640, 649, 663, 664, 708, 710, 711, 713, 719, 733, 745, 746, 777, 791, 793, 796, 806, 810, 818, 827, 854, 860, 862, 873, 878, 883**

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino*, the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. **62, 559**

ANDROID—(1hr. 21m., '84) Mild little science-fiction movie about a bashful, tongue-tied, sex-starved android living on a remote space station. Three escaped convicts come aboard, including one woman, and Max 404 (as he's called) falls in love with her and entertains ideas of escaping to planet Earth. With Klaus Kinski, rolling his eyes less frequently than usual, as a mad scientist trying to create the perfect female android companion, and Don Opper, who worked on the screenplay, as the android. Dir. Aaron Lipstadt. PG. **6**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. **16, 86**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz*. A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **38, 55, 424, 503, 530, 549, 874**

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daugther (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. **22, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 648, 662, 719, 728, 730, 748, 773, 781, 827, 878**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose (Woody), a loving theatrical manager, lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **16, 71, 93, 211, 407, 414, 500, 533, 545, 554, 570, 616, 651, 735, 746, 792, 819, 821, 858**

★ **BURROUGHS**—(1hr. 26m., '84) A vivacious and scary documentary portrait of William S. Burroughs, author of *Naked Lunch, Nova Express*, and many other books. Burroughs, the rhapsodist of violent gay sex, chronicler of the hallucinated highs and consciousness-shattering lows of heroin, and father to the Beats, cultivates an ironically formal and elegant manner—white shirt, tie, immaculately tailored suit, and smallish hat. His masklike cool makes him the farthest-out hipster of all, and at the age of 70 he's discovered a new audience for his work—the kids at punk clubs who listen raptly to his most hilariously paranoid passages. Surely Burroughs's strength is linked to his love of performing, which is given ample representation here. The director, Howard Brookner, gives us a feeling for the shape of Burroughs's life, the nature of his work, his influence on other writers and friends. In a chilling moment, Burroughs recounts how, in 1957, he killed his wife in a "shooting accident," an act which, Allen Ginsberg tells us, freed Burroughs to write. In a roundabout way, the movie is a celebration of murder as creativity. **5**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **90**

CHILDREN OF THE CORN—(1hr. 33m., '84) Based on a short story by Stephen King, a contemporary horror film about a young couple in a small midwestern town fighting for their lives against a demonic cult of children who are slaughtering the town's adults. With Peter Horton, Linda Hamilton. Dir. Fritz Kiersch. R. **33, 80, 97, 100, 105, 111, 118, 202, 206, 210, 228, 237, 300, 408, 410, 413, 422, 426, 447, 448, 518, 531, 533, 540, 541, 550, 554, 567, 573, 606, 616, 628, 640, 650, 664, 700, 702, 713, 731, 733, 735, 752, 758, 774, 785, 791, 801, 804, 807, 822, 825, 846, 862, 885**

COMPLEAT BEATLES, THE—(2hrs., '84) A nostalgic documentary portrait of the enormously popular rock group, including footage from interviews, newsreels, press conferences, and performances. Dir. Patrick Montgomery. **3**

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. **56**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser*, which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **16, 62, 90, 210, 236, 416, 422, 450, 534, 559, 561, 626, 658, 663, 668, 722, 745, 774, 782, 795, 827, 840, 863, 868**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **9, 76, 97, 422, 536, 615, 723, 887**

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **5, 47, 533**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven*. Music by Kenny Loggins and others. PG. **24, 38, 72, 118, 205, 223, 300, 304, 407, 408, 411, 426, 501, 529, 531, 541, 552, 567, 603, 616, 625, 628, 651, 664, 700, 714, 716, 719, 722, 727, 745, 775, 791, 795, 800, 807, 822, 841, 852, 861, 862, 878**

GENERATION APART, A—(56m., '84) A documentary examining the relationship between survivors of the Holocaust and their children. Dir. Jack Fisher. **58**

HOTEL NEW HAMPSHIRE, THE—(1hr. 50m., '84) Dreadful whimsical nonsense derived from the John Irving novel. A family of lovable eccentrics, the Berrys, live in the hotels they set up around the world. The movie could be called a celebration of the extended family, the family as hotel—a place where you can be crazy, lost, gay, small, or most likely, just cute, and still be loved for yourself. Nothing that matters to these characters means anything emotionally; nothing even matters *physically*—they just bounce back, like Schmoos, or they die, and the movie passes on, senseless but irrepressible. On to the next suicide, the next symbolic castration! Irving thought he was writing a kind of modern fairy tale, but the direction of Tony Richardson is anything but magical. Richardson works realistically, merely cranking up the tempo for laughs and an eccentric atmosphere. With Beau Bridges, Rob Lowe, Jodie Foster, Wallace Shawn. R. **31, 74, 531, 567, 745, 782, 793, 795, 807, 878**

ICE PIRATES, THE—(1hr. 35m., '84) A spoof of science-fiction adventure films. With Robert Urich, Mary Crosby, John Matuszak. Dir. Stewart Raffill. PG. **37, 46, 83, 103, 118, 201, 212, 213, 234, 305, 403, 407, 412, 414, 426, 447, 531, 551, 554, 558, 567, 570, 573, 603, 616, 625, 627, 629, 632, 635, 658, 702, 708, 710, 714, 717, 745, 755, 775, 780, 784, 792, 793, 801, 804, 806, 817, 825, 828, 857, 878**

JAZZMAN—(1hr. 20m., '84) In Russian, Eng. subtitles. A young music student from Odessa hopes to start one of Russia's first jazz bands. Dir. Karen Shakhnazarov. **44**

L'ARGENT—(1hr. 30m., '84) In French, Eng. subtitles. The life of a working-class Frenchman is set on a path toward destruction when he is handed a counterfeit 500-franc note. Dir. Robert Bresson. **86**

LASSITER—(1hr. 40m., '84) In pre-World War II London, the FBI and Scotland Yard enlist the talents of the romantic rogue of the film's title to stop a fortune in diamonds from being used to finance Hitler's network of spies. With Tom Selleck, Jane Seymour, Lauren Hutton, Bob Hoskins. Dir. Roger Young. R. **32, 104, 231, 433, 442, 451, 503, 542, 547, 548, 549, 555, 609, 612, 613, 622, 638, 639, 644, 645, 655, 660, 666, 701, 720, 724, 809, 874, 882, 885, 886**

LE BAL—(1hr. 52m., '84) Reviewed in this issue. **62**

LE CRABE TAMBOUR—(2hrs., '77) In French, Eng. subtitles. A naval adventure with reflections on war and loyalty set in the freezing sea off the coast of Newfoundland. With Jean Rochefort, Claude Rich, Jacques Dufilho, Jacques Perrin. Dir. Pierre Schoendoerffer. **61**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

MIKE'S MURDER—(1hr. 49m., '84) Debra Winger, a lonely Los Angeles bank teller, sleeps with a young tennis instructor a couple of times. When he's murdered by the drug dealers he's been working for, she investigates and almost gets herself killed. Could anyone be that good a lay? Her character's behavior is a little baffling—their relationship wasn't strong enough for her to get involved in finding out why he died. Something of the chaotic Los Angeles milieu comes through, but the movie's premise is essentially undeveloped. With Mark Keyloun as the tennis player/drug dealer, Paul Winfield as a wealthy gay record producer, and Darrell Larson as the murdered man's partner. Written and directed by James Bridges. R. **21, 32, 70, 83, 92, 109, 111, 118, 201, 206, 211, 225, 305, 401, 402, 412, 420, 439, 512, 519, 523, 541, 557, 561, 567, 606, 616, 625, 629, 633, 642, 653, 658, 708, 710, 715, 716, 719, 777, 790, 803, 806, 811, 830, 851, 867, 873, 875, 889**

MUSICAL PASSAGE—(1hr. 13m., '84) A documentary about Lazar Gosman and his Soviet Émigré Orchestra, examining the musicians' lives in the U.S.S.R., their problems with emigration and their new lives in the United States. Dir. Jim Brown. **50**

MY BEST FRIEND'S GIRL—(1hr. 39m., '84) In French, Eng. subtitles. An erotic comedy about a triangle of two men and one woman, set in a ski resort in the Alps. With Isabelle Huppert, Thierry Lhermitte, Coluche. Dir. Bertrand Blier. **55**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion*, puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion*. Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush*. The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **38, 526, 643, 711**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **73, 615**

OVER THE BROOKLYN BRIDGE—(1hr. 48m., '84) The owner of a Brooklyn lunch counter must marry a woman he doesn't love in order to get financial backing for a Manhattan restaurant. With Elliott Gould, Margaux Hemingway, Sid Caesar, Burt Young, Shelley Winters, Carol Kane. Dir. Menahem Golan. R. **14, 113, 225, 235, 306, 403, 423, 512, 523, 558, 616, 730, 756, 857, 867, 879**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **37, 48, 83, 100, 109, 118, 201, 206, 210, 225, 237, 305, 307, 401, 412, 420, 428, 439, 512, 519, 523, 540, 557, 561, 567, 573, 616, 625, 633, 642, 650, 653, 708, 710, 711, 715, 716, 719, 732, 747, 777, 790, 800, 805, 811, 830, 851, 867, 873, 879, 889**

RACING WITH THE MOON—(1hr. 48m., '84) During World War II in a small Northern California town, two teenage boys sign up with the marines, and while they are waiting to be shipped out, one of them falls in love with a girl. With Sean Penn, Elizabeth McGovern, Nicolas Cage. Dir. Richard Benjamin. PG. **23, 60, 531, 774, 782, 878**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **97, 211, 536, 700, 827, 852, 857, 875**

SECRET AGENT, THE—(56m., '83) A documentary exposing the horrors of Agent Orange, a defoliant used by the U.S. in the Vietnam War. Dir. Jacki Ochs. **2**

SEEING RED—(1hr. 40m., '84) A documentary exploring the lives of American Communists. Dir. Julia Reichert and James Klein. **93**

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in

1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **16, 30, 60, 97, 104, 307, 416, 418, 436, 447, 450, 526, 530, 535, 543, 547, 548, 549, 555, 566, 612, 613, 621, 655, 658, 660, 666, 709, 720, 724, 754, 789, 809, 821, 848, 874, 878, 882, 885, 887**

SL-1—(1hr., '83) Based on recently declassified government information, a documentary and hypothetically posed drama about a fatal nuclear accident that occurred 20 years ago. Dir. Diane Orr and C. Larry Roberts. **2**

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **20, 30, 58, 78, 92, 97, 98, 100, 105, 109, 118, 201, 203, 212, 213, 234, 303, 403, 411, 420, 422, 428, 512, 517, 529, 536, 541, 561, 567, 616, 621, 625, 632, 635, 637, 643, 648, 702, 705, 714, 717, 721, 744, 777, 779, 790, 798, 803, 807, 813, 825, 841, 849, 866, 879, 880, 888**

TANK—(1hr. 53m., '84) When the teenage son of a career U.S. Army officer is falsely arrested and locked away on a labor farm, the officer takes out his Sherman Tank to rescue the boy. With James Garner, G.D. Spradlin, Shirley Jones, C. Thomas Howell. Dir. Marvin J. Chomsky. PG. **4, 24, 41, 70, 82, 92, 98, 102, 109, 114, 118, 201, 206, 210, 212, 225, 237, 308, 401, 407, 413, 418, 422, 427, 439, 518, 523, 528, 533, 567, 571, 573, 601, 616, 625, 634, 642, 649, 653, 705, 710, 714, 717, 732, 747, 773, 779, 781, 784, 800, 805, 807, 819, 821, 846, 857, 862, 864, 876**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **23, 60, 85, 118, 205, 419, 423, 519, 531, 537, 541, 552, 567, 603, 616, 640, 648, 663, 668, 708, 721, 732, 751, 774, 778, 782, 789, 807, 830, 854, 878, 883**

THAT SINKING FEELING—(1hr. 22m., '79) The rainy blues in Glasgow; red-faced, chinless teenagers sitting around grousing; a mad scheme to make it rich by stealing a load of steel sinks—Bill Forsyth's first film is whimsical and sweet, without much evidence of the genius that would later flower in *Local Hero.* PG. **86**

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 51, 72**

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. **37, 48, 109, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 717, 727, 732, 747, 783, 795, 830, 878**

WELL, THE—(30m., '84) In Yiddish, Eng. subtitles. A young Jewish boy from Eastern Europe visiting his uncle in New York just before the outbreak of World War II gradually realizes, from abroad, the tragic fate of his family. With Jeff Nishball, Moishe Rosenfeld, Raquel Yossiffon. Dir. David Greenwald. **58**

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. Preposterous "intellectual" softcore pornography from West Germany. An unhappy graduate student in literature (Gudrun Landgrebe) walks out on her sarcastic bourgeois husband and, without a moment's hesitation or doubt, sets up as a high-priced prostitute. When she falls in love with a male prostitute (Mathieu Carrière), the two of them establish workplaces on the separate floors of a fancy duplex. Stunning in a complicated rig of leather straps and mesh that leaves her breasts exposed, she discovers her true calling as a dominatrix, whomping pink-skinned Berliners on their quivering bottoms. Her mate, however, wants to possess her, just like the husband she left behind, and when she refuses to go along he pours vodka (or is it framboise? kümmel?) all over her and sets her afire. This nonense has been directed by young Robert Van Ackeren in a coldly ascetic style, with bodies displayed under bright light like cars in a showroom. The movie is a brainless version of Fassbinder's acrid sex-under-capitalism fables. Apart from Miss Landgrebe, who is beautiful and exciting, there's nothing halfway alive in it. **7, 97, 821**

WORLD OF TOMORROW, THE—(1hr. 18m., '84) A documentary composed entirely of materials from the 1939 New York World's Fair. Dir. Tom Johnson and Lance Bird. **2**

Revivals

DUCK SOUP—(1hr. 20m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. **13**

GODFATHER, THE—(2hrs. 58m., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan and Diane Keaton. **39**

GODFATHER PART II, THE—(3hrs. 20m., '74) N
as concentrated and powerful as Part I, but magni
cent nonetheless. Francis Ford Coppola takes t
Corleone clan backward to its immigrant roots a
forward to its involvement in Cuba and Nevada. Wi
Robert De Niro as the Don as a young man, Al Paci
as the modern head of the clan, and Lee Strasberg
a Meyer Lansky-type gangster with a middle-cla
lifestyle. **39**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. sub
tles. An absorbing, epic, apocalyptic film by Felli
Marcello Mastroianni is the gossip columnist whos
cynicism and indifference allow him to observe ot
ers as a mirror of himself. With Anita Ekberg an
Anouk Aimee. **10**

LADY VANISHES (1938), THE—(1hr. 35m.) One
Alfred Hitchcock's most enjoyable masterpiece
starring Dame May Whitty as the nice old lady wh
disappears during a train ride and Margaret Loc
wood and Michael Redgrave as fellow passenge
who are determined to find her. It won Hitchcock th
New York Film Critics best-director award, and a
soon as it was finished David O. Selznick signed hi
to direct in Hollywood. **10**

NINOTCHKA—(1hr. 50m., '39) Garbo laughed, an
you will too. As the lady commissar who decides lov
in Paris is better than anything in Russia, she is e
chanting and even a match for the diamond-hard In
Claire. With Melvyn Douglas, who is a bit too low-ke
but very nice. Dir. Ernst Lubitsch. **89**

ORPHEUS—(1hr. 34m., '50) In French, Eng. subtitle
Jean Cocteau's absorbing, cinematically fascinatin
retelling of the Orpheus myth in modern Paris. Wit
Jean Marais and Maria Casares. **10**

PARSIFAL—(4hrs. 15m., '83) In German, Eng. subti
tles. Hans-Jurgen Syberberg's maddening but fas
cinating version of Wagner's last opera—over fou
hours of slow-moving music and imagery. Syberber
creates his characteristic look of Sotheby Parke-Ber
net basement clutter—bits of sculpture, drapery, an
rock and delirious symbols out of Bosch and Ma
Ernst. Modernism runs rampant: Klingsor, the evil sorcerer, sits with Marx and Nietzsche at his feet, and Parsifal splits into a boy and a girl. Syberberg first recorded the score (Armin Jordan conducts the Monte-Carlo Philharmonic and an international cast) and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. **574**

STAR IS BORN (1954), A—(3hrs.) Soon after the opening of this classic film in 1954, Harry Warner cut 27 minutes from the negative, and all subsequent prints embodied the cuts. The original negative and the original prints were lost, but film historian Ronald Haver rummaging around in Warner's basement, managed to find most of the footage. We get two additional numbers—Judy Garland singing "Here's What I'm Here For," one of the more tepid Harold Arlen ballads but charmingly staged, and "Lose That Long Face," which, apart from Garland's singing, is really not much. In addition, some knots in the early stages of the relationship between Garland's young band singer and James Mason's fading Hollywood star have been restored, and the remaining gaps are filled with black-and-white production stills. In any version, the movie is devastating—lumpily constructed, perhaps, but emotionally overwhelming. Garland singing the great, dark, fatalistic torch song, "The Man That Got Away," remains one of the high-points of American cinema. With Jack Carson and Charles Bickford. Screenplay by Moss Hart. Dir. George Cukor. **45**

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. **13**

TEN COMMANDMENTS, THE—(3hrs. 40m., '56) Yul Brynner, as Ramses, having lost his entire army in the Red Sea, returns to the palace, sits down on the throne, and is greeted by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're not even a *man*!" Has there ever been a more entertainingly ludicrous big spectacle than this one? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. **35**

TROUBLE WITH HARRY, THE—(1hr. 39m., '55) Alfred Hitchcock's black comedy about the difficulties posed by the corpse of a murdered man on neighbors in a small town. With Edmund Gwenn, John Forsythe, and Shirley MacLaine in her film debut. PG. **57, 88**

YELLOW SUBMARINE—(1hr. 30m., '69) A charming animated feature containing the Beatles, their music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. **13**

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

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HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Fulton Mall Theatre Center (625-5015).

Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, March 19

GLENGARRY GLEN ROSS—David Mamet's comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. Previews now prior to a 3/25 opening. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

Wednesday, March 21

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. Previews start 3/21 prior to a 3/29 opening. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 min. All major credit cards.

Now Playing

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, and Paul Sparer; directed by Theodore Mann. With Scott Burkholder, Benjamin Hendrickson, Dick Latessa, Frances McDormand and Luke Sickle. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets are $27, and $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Sung in English Mon.-Wed. & Wed. mat.; in French Thurs.-Sat. & Sat. mat. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards.

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sat. at 8, $25-$35; Sat. at 2, Sun. at 3; $20-$30; Wed. at 2, $15-$25; from 3/20. **Royale,** 242 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Don Steffy, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. Closed now. Reopens 3/27 at the **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

THE ACTORS' DELICATESSEN—Written by Murray Mednick and Priscilla Cohen, starring Marilyn Sokol and David Garfield, comedy is about two vaudeville stars in a Borscht Belt watering hole; directed by Julie Hebert. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15 & $18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

THEATER

BECKETT'S PLAYS—Leigh Taylor-Young in *Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CINDERS—Janusz Glowacki's play about girls in a reform school who are rehearsing a production of Cinderella; directed by John Madden; with Lucinda Jenney, Dori Hartley, Stephen Markle; directed by John Madden. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

THE DANUBE—Maria Irene Fornes's play about an American in his mid-20s and his relationships with a group of middle Europeans; featuring Richard Sale, Kate Collins, Tom Kopache, and Sam Grey. Call theater for details. **American Place Theater,** 111 W. 46th (246-3730).

DRACULA—*Or a Pain in the Neck*—The New Vic Theatre of London's production, by Phil Woods with Michael Bogdanov. 3/21-25 at 8; Sat. & Sun. mats. at 3; $15-$25. **Beacon,** 74th & Bdway (724-9500). (Free ticket with each blood donation for greater N.Y. blood drive for the 3/19 preview—for details call 581-3098).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18. **Public/Newman,** 425 Lafayette St. (598-7150).

FESTIVAL OF ONE-ACT PLAYS—The Women's Project presents a series of one-act plays, with women playwrights, women directors, etc.; $8; from 3/20; phone theater for details. **American Place Theater,** 111 W. 46th (247-0393).

THE FLIGHT OF THE EARLS—Christopher Humble's play concerning the friction within a family caught up in the struggles of Northern Ireland in 1971; with Christine Estabrook, Timothy Landfield, Carol Teitel, Guy Paul, Kenneth Meseroll, Peggy Schoditsch, and Reed Birney; directed by Allen Belknap. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50. **Westside Arts,** downstairs, 407 W. 43rd (541-8394).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

A HELL OF A TOWN—Peter Riegert and Joanna Gleason star in a two-character comedy, by Monte Merrick, about a Madison Ave. advertising honcho and his wife, a book publisher, who discover one morning that they are the only people left in the city. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** upstairs at 407 W. 43rd (541-8394).

HEY, MA. . .KAYE BALLARD—A new musical by and with Kaye, about dreams, goals, and obstacles of show business, and how to survive. Tues.-Fri. at 8, Sat. at 2:30 & 8; Sun. at 3 & 7; $21-$25. **Promenade,** Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

LOVE LETTERS ON BLUE PAPER—Arnold Wesker's play about an elderly trade union leader and his wife, sharing their final days together; directed by Kenneth Frankel; with Christopher Curry, Pauline Flanigan, Jeffrey Jones, and Josef Sommer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; 3/28-4/22. **Hudson Guild,** 441 W. 26th (760-9810).

THE MAN WHO COULD SEE THROUGH TIME—Terri Wagener's play co-starring Bob Gunton and Leslie Geraci, which brings together a disillusioned psychologist and a sculptress; directed by Carey Perloff. Thurs.-Sat. at 8, Sun. at 3; $8. **Ark Theater,** 131 Spring St. (431-6285).

O.K.—Sheila Macrae stars in Isaac Chocron's love triangle which explores the relationship of two women and a younger man; directed by Alba Oms. In English: Wed.-Fri. at 7:30. In Spanish: Sat. & Sun. at 2:30 & 7:30; $7; thru 4/1. **47th St. Plyhse,** 304 W. 47th (354-1293).

PACIFIC OVERTURES—Revival of the 1976 Stephen Sondheim musical with a mostly Oriental 19-member cast portraying a total of 135 characters, with an orchestra, and two authentic Japanese musicians onstage during the show; directed by Fran Soeder. Fri. & Sun. at 8, Sat. & Sun. at 3; $8; 3/22-4/14. **York Theater,** 2 E. 90th (534-5366).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

PRESQUE ISLE—Joyce Carol Oates's play takes place in a summer cottage on the Maine seacoast and explores a mother-daughter relationship; directed by Sallie Brophy. Thurs.-Sat. at 8, Mon. at 8; Sat. & Sun. also at 3; 3/22-4/16; $10. **Theater of the Open Eye,** 316 E. 88th (534-6909).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *Enough;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in an apartment above a Coney Island spookhouse; directed by Eric Concklin. With Michael Sacks, Mark Gordon, Dawn Kreizer, and Ron Meier. Tues.-Sun. at 8, mats. Sat. at 2, Sun. at 3. All seats are $19.50, exc. Fri. & Sat.—$22. **Playhouse 91,** 316 E. 91st (831-2000).

STREET THEATRE—Doric Wilson's play which takes place the night of the famous Stonewall Riot; directed by Ken Cook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play comes from off-off Broadway to off-Broadway, with most of the original cast (Sarah Jessica Parker, Jean DeBaer, Richmond Hoxie, Cheryl McFadden & David Rosche); directed by Pamela Berlin. $14-$20. **Circle-in-the-Square,** 159 Bleecker (254-6330).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Thurs. at 8, Fri. at 8, Sat. & Sun. at 3, $22, $20. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—Isaiah Sheffer's new English translation of *It's Hard To Be a Jew,* Sholom Aleichem's comedy; directed by Dan Held. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 4/1. **Y,** 1395 Lexington Ave. (427-4410).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—John Bishop's *The Harvesting* concerns a detective's investigation of an estranged family in an attempt to find the solution to a murder. With Paul Butler, Edward Seamon, and Jimmie Ray Weeks. 3/21-4/1. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CLASSIC THEATER—Edna St. Vincent Millay's *Aria Da Capo.* Thurs.-Sun. at 8; $6; 3/22-25, 29-4/1. **Theater,** 114 W. 14th (242-3900).

EQUITY LIBRARY THEATRE—A revival of *Up in Central Park;* music by Sigmund Romberg, book and lyrics by Herbert and Dorothy Fields, all about the comeuppance of Boss Tweed by the New York Times. Tues.-Sun. at 8, Sat. and Sun. at 2:30; thru 4/1. **Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

HASTY PUDDING THEATRICALS—*Jungle Belles,* Harvard University's 136 Hasty Pudding Production, an amazon musical extravaganza. 3/23-25; Fri. at 8, Sat. at 5 & 9, Sun. at 5; $10, $15. **Hunter College Playhouse,** E. 68th St. betw. Park and Lexington (977-9020).

JEAN COCTEAU REPERTORY—George F quhar's *The Beaux' Stratagem,* about two city rogu who barnstorm the country in search of wealth a women; thru 5/20. Ben Jonson's *Epicoene,* or *T Silent Woman* (circa 1600), rotates with the abov Tickets are $8.50. Call theater for specifics. **Jea Cocteau,** 330 Bowery (677-0060).

LA MAMA E.T.C.—Sidney Goldfarb's *Hot Lun Apostles* and *Pedro Paramo,* performed by The Tal ing Band. Wed.-Sun. at 7; Sun. mats. at 2:30; $8; fro 3/20. From 3/23, Andre De Shields and his *Haarle Nocturne B.Y.O.B.* plays Fri. & Sat. at 11 p.m.; $ **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—Upstage: Ell Burstyn and Burgess Meredith in Israel Horovit *Park Your Car in Harvard Yard,* about a crusty Ya kee in Gloucester, and his new companion; directe by Lynn Meadow. Tues.-Sun. at 7:30, Sat. & Sun. at $16-$20; thru 4/1. **MTC,** 321 E. 73rd (472-0600

THE MIRROR THEATER—Susan Glaspell's *Inhe tors* and Clifford Odets's *Paradise Lost;* both directe by John Strasberg, alternate with *Rain,* by John Co ton and Clemence Randolph. The company feature Geraldine Page, Mason Adams, Maxwell Caufiel Madeleine Sherwood, Sabra Jones, David Crier, an Juliet Mills. Phone for schedule. **Theater at St. P ter's,** Lexington at 54th (944-9300).

NEGRO ENSEMBLE COMPANY—Leslie Lee comedy/drama, *Colored People's Time,* with musi offers a cavalcade of black American history th spans an entire century; directed by Horacena Ta lor. With Charles Weldon, Scott Caldwell, Car Maillard, Kim Staunton, Tracy Griswold, Chuc Cooper, and Samuel Jackson. Tues.-Fri. at 8, Sat. a 3 & 8:30, Sun. at 2:30 & 7; $12-$17. **Theatre Fou** 424 W. 55th (246-8545).

NUESTRO TEATRO—Egon Wolff's *Flores de Pape* Sat. at 8, Sun. at 3; $8; thru 3/25. **St. John's,** 22 Waverly Pl. (675-6742).

PAN ASIAN REPERTORY—*The Face Box,* a ghos story by Wakako Yamauchi in which two Japanese American women come together to face a dark se cret. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12 thru 3/25. **Theater II,** 120 W. 28th, 2nd floo (255-7293).

REPERTORIO ESPANOL—Julio Maricio's *L Valije;* Amandeo Vives's zarzuela, *Dona Francisquita* a tribute to eternal Madrid; Lorca's *La Zapater Prodigiosa;* in Spanish in repertory; $8-$10; thr March. **Gramercy Arts Theatre,** 138 E. 27t (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—Shakespeare's *Caesar,* a modern production set in present-day America; directed by W. Stuart McDowell Thurs.-Sun. at 8, Sat. at 2; $8; thru 3/25. **Center,** 165 W. 86th (944-9300).

ROUNDABOUT THEATRE—Frederick Lonsdale's comedy, *On Approval,* concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; from 3/27. **Stage Two,** 307 W. 26th (242-7800).

ROYAL COURT REP—Phyllis Craig's *Who Killed George Athens?* Wed. & Thurs. at 8; *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*The Dwarfs,* a rarely seen black comedy, by Harold Pinter; directed by Jerry Engelbach. Thurs., Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 4/1. **Theater,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

WPA THEATER—Jeffrey Haddow's story of love and friendship; directed by Dann Florek. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $10; thru 4/15. **Theater,** 138 Fifth Ave. (206-0523).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL NIGHT LONG—John O'Keefe's play, directed by Andre Gregory, focuses on the typical American family in the nuclear age; with Gerry Bamman, Michael Riney, Catherine Coray, Alyssa Milano, and Mary McDonnell. Tues.-Sun. at 8; $10 & $12; thru 4/7. **John Cazale,** 2162 Broadway (598-7105).

LL SHE CARES ABOUT IS THE YANKEES—John Ford Noonan's comedy about a woman suffering from agoraphobia and her way of dealing with it; directed by Gary Swanson. Fri. at 8, Sat. at 7 & 10, Sun. at 2; $8. **American Kaleidoscope,** 5 W. 63rd (724-3080).

ND THAT'S THE WAY IT IS—Donald R. Ham's, set in a Latin American country, about the effects of war on the individual; directed by John P. Whitsell. Tues.-Sat. at 8, Sat. & Sun. at 3; $8; thru 4/1. **Writers Theater,** 133 Second Ave. (777-7005).

RMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/3. **West Side Rep.,** 252 W. 81st (666-3521).

ACK HOME—Three new plays by Robert Perring: *Pat Hott's Kids, Tent,* and *Twilight.* Sun.-Wed. at 7:30; $8; 3/25-4/25. **18th St. Plyhse,** 145 W. 18th St. (695-2484).

ALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

IRCUS GOTHIC—*Jana Robbins stars in a musical* about circus life on the Canadian backwoods circuit; book and lyrics by Jan Kudelka, music by Marsha Coffey; directed by Alex Dmitriev. Tues.-Sat. at 8, Sun. at 3 & 7; $10. **Douglas Fairbanks**/upstairs, 432 W. 42 (279-4200).

LARENCE—Original melodies and also oldies celebrate the revival of Booth Tarkington's play concerning the amorous entanglements of the volatile Wheeler family and their involvement with a returned soldier; directed by Ken Bachtold; starring Thom Zimerle and Gretchen Beidl. Thurs.-Sat. at 7:30, Sun. at 3; thru 3/25. **18th St. Playhouse, 145** W. 18th (675-6209).

COLLAPSE—Frank Adamo's play about ordinary people coping during the next great Depression; with Pat Kannar, John Staddon, Frank Adamo, William Morino, and Tony Paulazzo. Fri. & Sat. at 8, Sun. at 3; $6; thru 4/15. **Gene Frankel,** 36 W. 62nd (582-4240).

CREATURE FROM THE BLUE ZALOOM—*A one-man show starring Paul Zaloom with a mixed-media* performance. Thurs.-Mon. at 8; $6; from 3/22. **Inroads,** 150 Mercer St. (226-6622).

DETOURS—Three one-act plays by Douglas A. Mendini: *Route 22, Sitting on the Dock of the Bay,* and *Fan Mail From Some Flounder.* Thurs.-Sat. at 8, $8; thru 3/31. **Prometheus,** 239 E. 5th St. (477-8689).

DOUBLE FEATURE—Alice Childress's *String* and Liz Goodyear's *Felicia* comprise this evening of one-act plays. Wed.-Sat. at 8, Sun. at 3; $6. **New Media Rep,** 203 E. 88th (860-8679).

DOUBLE BILL—W.S. Gilbert's *A Sensation Novel,* with music by David Hollister, and *Annajanska, The Boshevik Empress,* by George Bernard Shaw. Wed.-Sat. at 8; 3/21-4/7. **Medicine Show,** 6 W. 18th (255-4991).

DOUBLE FEATURE—Elyse Nasse and James Struthers's play, *Until Further Notice, Tomorrow Is Canceled,* and Elyse Nass's *The Real Wife-Beater.* 3/21 & 22 at 12:15 p.m. (bring lunch); $2.50. And Thurs.-Sun. at 8, $8; thru 3/25. **Theater Off Park,** 28 E. 35th (679-6283).

EMMA GOLDMAN: LOVE, ANARCHY, AND OTHER AFFAIRS—A one-woman play, written and performed by Jessica Litwak; directed by Anne Bogart. Thurs.-Sun. at 8; $6; thru 3/25. **Theater 22,** 54 W. 22nd (499-1207).

ENGAGED—W.S. Gilbert's comedy centering around the complications of a Scot's marriage by declaration between two mismatched lovers; directed by Jon Edward Deary. Thurs.-Sun. at 8; Sat. & Sun. at 3; $8-$10; thru 3/24. **St. Bart's Playhouse,** 50th & Park (751-1616).

ETHAN FROME—Adaptation of the Edith Wharton novel by Owen and Donald Davis, performed by the Irondale Ensemble Project, directed by James Louis Niesen, about three people in the backwoods of New England. Wed.-Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; $8; 3/23-4/15. **Theater,** 125 W. 22nd (666-7856).

EQUINOX—Mario Diament's black comedy, directed by Moni Yakim, which portrays the subtle ways in which a society slowly becomes totalitarian; with Lindendell Rivera, Rick Valez, Maria Cellario, Judith Granite, and Fran Anthony. $10 & $12. **INTAR,** 420 W. 42nd (695-6135).

FAMILY RESEMBLANCE—Alan Nielsen's play dealing with a midwestern family whose siblings must come to grips with the adult aspects of their relationships after their parents have passed away. Sun.-Wed. at 7:30; $6; thru 3/21. 18th St. **Playhouse,** 145 W. 18th St. (567-4869).

THE FIFTH SQUARE—Robert Barnett's portrayal of the choices a man and his family are faced with after he jeopardizes his career within the Catholic diocese by offering shelter to a Hispanic student who has been rejected by the community for being a homosexual; directed by M. Bowman. With Bill Roice, Jane Hamilton, Chico Kasinoir, Keith Thacker, and Sylvia Kauders. 3/27-4/3 at 8; $5. **Tyson Studio,** 1026 Sixth Ave. (741-0462).

FRANKENSTEIN, THE BROADWAY VERSION—Live performers viewed from a circus tent inside an art gallery—three actors portray twelve characters against a backdrop of slides and paintings. Play combines rear projection and old-fashioned fog. Wed.-Sun. at 10; $6; thru 3/25. **Jim Diaz Gallery,** 242 W. 16th St. (620-9093).

GREAT DIVIDE—Robert Litz's drama about three families, from different places and eras, searching for a place to call home; directed by David Rotenberg. With Kevin Geer, William Newman, Sloane Shelton, and J. Smith-Cameron. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 4/15. **The Cubiculo, 414** W. 51st (265-2138).

GUEST CHECKS—Three one-acters: Martin Zurla's *Freddy's Jazz* and *Morning Coffee;* Dan Lauria's *Pardi's.* 3/23-4/1 at 8 (Sundays at 3); $6. **Raft,** 432 W. 42nd (947-8389).

GREAT DIVIDE—Robert Litz's play about three American families, from different places and eras, searching for a place to call home; directed by David Rotenberg. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 4/15. NY Theater Workshop, **The Cubiculo,** 414 W. 51st (265-2138).

HACKERS—Michael Eisenberg's play about the world of computers and the people who program them; directed by Jerry Heymann. Wed.-Sat. at 8, Sun. at 3; $8; thru 4/1. A Manhattan Punch Line production. **Lion Theater,** 422 W. 42nd (279-4200).

HE PLAYS PIANO—Sal Rosa's mini-musical about a piano player and his three loves; directed by Stephen Stahl. Thurs.-Sat. at 8, Sun. at 3; $6. **New Vic,** 219 Second Ave. (869-3981).

I'LL BE BACK BEFORE MIDNIGHT—Peter Colley's comedy thriller; directed by Marc Field. Thurs.-Sun. at 8; $7; from 3/21. **Village Performers,** 95A Third Ave. (505-6601).

IT'S HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

THE LAST OF HITLER—Joan Schenkar's play features a post-war Adolf Hitler and Eva Braun trapped in a Jewish retirement community in Florida. Thurs.-Sun. at 8; $4; thru 3/30. **Theater for the New City,** 162 Second Ave. (254-1109).

MAMMA I WANT TO SING—*Gospel musical,* by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MINIATURES—Eleven playlets, produced by Pen To Stage Productions. 3/23, 24, 29, 30, 31, 4/4-7 at 8; $5. **P.S.W. Studios,** 243 W. 55th (869-2922).

MY THREE ANGELS—Revival of a comedy by Sam and Bella Spewack; directed by Bob Del Pazzo. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 4/1. **Apple Corps,** 601 W. 51st (664-0027).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

THE PATRICK PEARSE MOTEL—Hugh (*Da*) Leonard's Irish sex farce about two businessmen opening a chain of motels, and one of their unfaithful wives; directed by Robert Bridges. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 4/1. **Riverwest Theater,** 155 Bank St. (243-0259).

A PEACEABLE KINGDOM—Bette Craig's utopian animal fable; directed by C. R. Portz. Thurs.-Sat. & Mon. at 8, Sat. & Sun. at 3; $5, $8; thru 4/1. **Irish Arts Center,** 553 W. 51st (505-5026).

THE PHOTOGRAPHIC MOMENT—Mary Humphrey Baldridge's play about a group of brothers and sisters—unmarried, unyoung, unhappy, on a failing Alberta farm during the depression; directed by Jeff Zinn. Presented by the Neighborhood Group Theatre. Wed.-Sat. at 8, Sun. at 4:30; $6; thru 4/7. **TNGT,** 420 W. 42nd (244-8064).

PIGEONS ON THE WALK—Andrew Johns's comedy concerns a day in the life of an Off-Track-Betting parlor in New York; directed by Nell Robinson; with James Greene, Thomas Carlin, and Louisa Flaningham. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (279-4200).

THE ROAD TO HOLLYWOOD—Musical based on the Hope-Crosby "Road" films; book by Michael Pace; score by Rob Preston & Pace. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17.50. **Production Company,** 15 W. 28th (686-1470).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SHOULD HAVE BEEN A LOVE PLAY—Jeff Hagedorn's 1981 National Gay Playwriting Contest-winning comedy about a fantasy love affair between a restaurant patron and a waiter; directed by Richard Northcutt. Fri. at 8:30, Sat. at 7 & 10, Sun. at 5 & 8:30; $8. **Shandol Theater,** 137 W. 22nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

SILENT NIGHT, LONELY NIGHT—Robert (*Tea and Sympathy*) Anderson's play about two people who meet in a New England country inn on Christmas Eve; directed by William Hopkins. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3; $7; thru 4/1. **Wonderhorse,** 83 E. 4th St. (533-5888).

SKITS-OPHRENIA—Comic revue about crazy happenings, with fifteen players; developed and directed by Matthew Calhoun. Fri.-Sun. at 8, Sun. at 3; $5; thru 4/8. Entermedia's **Marquee Theater,** 189 2nd Ave. (677-6766).

TAKE ME ALONG—Revival of the 1959 musical with an all-black cast, directed by Geraldine Fitzgerald and Mike Malone. Lyrics by Bob Merrill, book by Joseph Stein and Robert Russell. With Sandy Williams, Mary Alice, Tico Wells, Rhetta Hughes, Olivia Ward, Duane Jones, Marchand Odette, Jeffrey Thompson, Robert Kya-Hill, and Vanessa Bell. 3/21-24 at 8, 3/25 at 3; $10. **Performing Arts Center,** 199 Chambers St. (618-1900).

TEA—Jess Lowen's play about the battle of the sexes, waged over teacups; with James Valis and Randi Klein; directed by Jerry Campbell. Wed. & Thurs. at 8:30; $5; thru 3/29. **Shandol,** 137 W. 22nd (869-3981).

THREE ONE-ACT JEWISH-AMERICAN PLAYS—Written by Murray Lichtman & Janet Schechter; directed by John Margulis. Thurs.-Sat. at 8, Sun. at 3; thru 3/25; $6. **Sargent,** 314 W. 54th (279-4200).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; thru 5/6. **Interart Theater,** 549 W. 52nd (279-4200).

TO BE REMEMBERED—George Keith's comedy about a man whose life is disrupted when a group of friends show up in the middle of the night. Tues.-Sun. at 8, Sat. at 3; $10; from 3/27. **Nat Horne,** 440 W. 42nd (736-7185).

TWENTY YEAR FRIENDS—J. E. Gaines's play concerns three married middle-aged couples who learn about love and friendship when one of them is faced with a crisis; directed by Andre Mtume. With Juanita Clark, Louise Stubbs, Clebert Ford, Roscoe Orman, Joyce Joseph, Jack Neal. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 4/2. **New Federal,** 466 Grand St. (598-0400).

UNDER DISTANT SKIES—Jeffrey Kinghorn's play about the friendship of a Vietnam veteran and a street kid; directed by Sarah Ream. With Ed Hodson, Ellen McLaughlin, and Peter Risafi. Thurs.-Sat. at 8, Sun. at 3; $6; 3/22-4/15. **Shakespeare Studio,** 250 Third Ave., 2nd floor (279-4200).

VOWS—Two new one-act plays: *Bottom of the Fourth,* written and directed by David M. Mead, and *Access,* written and directed by Christopher Lamb, both presented by the New York Actors' Ensemble. Fri.-Sat. at 8, Sun. at 7:30; $5; thru 3/25. **Courtyard Playhouse,** 39 Grove (620-7110).

WALLY FOR QUEEN?—Morna Murphy's comedy, based on Upton Sinclair's work; directed by Terrence Cartwright. Thurs.-Sat. at 8, Sun. at 3; $8; $10; thru 4/8. **Carter,** 250 W. 43rd (391-1880).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PAT ADAMS—Abstract paintings concerned with the relationship between color, line, shape, and texture, 3/20-4/21. Zabriskie, 724 Fifth (307-7430).

WILLIAM BAZIOTES—Paintings and watercolors, from 1952-1961, by this major Abstract Expressionist, thru 3/31. BlumHelman, 20 W. 57th (245-2888).

JACK BEAL/JOAN BROWN—Paintings from the early sixties by both. Thru 3/29. Frumkin, 50 W. 57th (757-6655).

OSCAR BRONNER—Landscape paintings incorporating a finger-painting technique, thru 4/5. Sachs, 29 W. 57th (421-8686).

DANIEL BRUSTLEIN—Recent paintings of Paris, Venice, and Provincetown, thru 3/31. Gruenebaum, 38 E. 57th (838-8245).

JOSEPH DIGIORGIO/DIANE MAYO—Oil-pastel drawings of Virginia landscapes/Figurative oil paintings. Thru 3/31. Siegel, 24 W. 57th (586-0605).

CAROLUS ENCKELL/PETER BELLAMY—Geometric paintings with archetypal images/Photographs of artists living and working in New York. Thru 3/31. Tilton, 24 W. 57th (247-7480).

ÖYVIND FAHLSTRÖM—"Variables," free-standing and wall pieces with moveable images comprised of words, comic strip characters, and game pieces, thru 4/20. Herstand, 24 W. 57th (664-1379).

ALICE FORMAN—Still life paintings with summery themes, thru 3/31. Kornblee, 20 W. 57th (586-1178).

NAN FREEMAN—Abstract paintings and drawings, thru 3/31. Munroe, 56 W. 57th (246-9616).

KAREN GUNDERSON—Large-scale oil paintings of cloud formations, thru 3/28. Fischbach, 29 W. 57th (759-2345).

ALAN GUSSOW/CHARLES BURCHFIELD—"Objects of Power," three dimensional, non-figurative works/Selected works. Thru 3/28. Deutsch, 20 W. 57th (765-4722).

GEORGE HARKINS—Large-scale, double-panel watercolors of woodland interiors and streams, thru 3/31. Tatistcheff, 50 W. 57th (664-0907).

MARYANN HARMAN—Lyrical abstract paintings, loosely based on the artist's native Virginia landscape, thru 3/31. Haber Theodore, 24 W. 57th (541-9393).

RICHARD HUNT—Welded steel and bronze sculptures, thru 4/5. Dintenfass, 50 W. 57th (541-2268).

BILL JENSEN—Small, intense abstract paintings, thru 3/31. Washburn, 42 E. 57th (753-0546).

PAT LASCH—"Work from Rome," thru 3/31. Markel, 50 W. 57th (581-1909).

LOREN MADSEN—Drawings, maquettes, and an installation, thru 3/31. McKee, 41 E. 57th (688-5951).

LOWELL NESBITT—Drawings of flowers on handmade paper, thru 3/30. Crispo, 41 E. 57th (758-9190).

ISAMU NOGUCHI—An edition of galvanized steel sculptures, thru 3/31. Protecht, 37 W. 57th (838-7436).

IRVING PETLIN/THEODORE MANOLIDES—Paintings and pastels/Works on paper. Thru 3/31. Marlborough, 40 W. 57th (541-4900).

MARGARET POMFRET—Paintings about architectural space, 3/20-4/7. Phoenix, 30 W. 57th (245-5095).

ARCHIE RAND—Abstraction and figuration in mural-sized paintings, thru 3/28. De Nagy, 29 W. 57th (421-3780).

JUDY RIFKA—Large scale expressionistic paintings with architectural themes, thru 3/24. Alexander, 20 W. 57th (757-3721).

BARBARA SANDLER—Symbolic paintings exploring isolation, loneliness and interaction of individuals, thru 3/29. Segal, 63 E. 57th (486-2297).

MARK TANSEY—Monochromatic oil paintings about events in art history, thru 3/28. Borgenicht, 724 Fifth (247-2111).

JEFF WAY—"Masks—1974-1984", thru 3/31. Adler, 37 W. 57th (980-9696).

WILLIAM WEGMAN/IZHAR PATKIN—New color polaroids, cibachromes and drawings filled with art historical references, showing this artist's unusual sense of humor/Figurative paintings on window screens, in oil stick. Thru 3/24. Solomon, 724 Fifth (757-7777).

STEVE WOOD—Wooden structures covered with stretched, resin-saturated canvas, creating an interior volume, thru 3/31. Baskerville-Watson, 24 W. 57th (582-0058).

ROBERT S. ZAKANITCH—Large-scale acrylic paintings that incorporate decorative patterns as well as a deliberate breaking-up of those patterns, thru 3/24. Miller, 724 Fifth (246-1625).

Madison Avenue and Vicinity

SUSAN BARRON—Collages, photographs, prints and books, thru 3/29. Forum Penthouse, 1018 Madison (772-7666).

HARRY BERTOIA—Bronze sculptures, thru 3/31. Staempfli, 47 E. 77th (535-1919).

YVES BRAYER—Paintings of the Mediterranean countryside, thru 4/3. Soufer, 1015 Madison (628-3225).

JOHN CHAMBERLAIN—New sculpture, thru 3/31. Fourcade, 36 E. 75th (535-3980).

ROBERT COTTINGHAM—Realist urban storefronts and facades in works on paper, thru 3/23. Coe Kerr, 49 E.82nd (628-1340).

ROBERT DE NIRO—Landscape and figurative paintings, thru 4/7. Graham Modern, 1014 Madison (535-5767).

ENRICO DONATI—Paintings with "fossil" forms by a former Surrealist, thru 3/24. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

MARCEL DUCHAMP—"Ready-mades" and drawings, thru 4/28. Arman, 817 Madison (570-2700).

SAM FRANCIS—Paintings and works on paper from the fifties, thru 4/14. Elkon, 1063 Madison (535-3940).

GREGORY GILLESPIE—Recent paintings including figure studies, portraits, landscapes, thru 3/29. Forum, 1018 Madison (772-7666).

JOHN R. GRABACH—Paintings of urban scenes and landscapes, from 1900-1945, 3/21-5/5. Graham, 1014 Madison (535-5767).

NANCY GRAVES—Bronze sculpture made up of parts cast directly from natural objects, such as bean pods and palm fronds, thru 3/29. Knoedler, 19 E. 70th (794-0574).

LESTER G. HORNBY—Watercolor scenes of Paris, London, Cuba, Sarajevo from shortly after the turn of the century, 3/20-4/14. York, 21 E. 65th (772-9155).

FERNAND KHNOPFF—Figurative paintings by a member of the Belgian Avant-Garde, thru 6/28. Friedman, 26 E. 82nd (794-8950).

MICHAEL LANGENSTEIN—Postcard collages, all 4 x 6 inches, thru 3/31. Davis & Langdale, 746 Madison (861-2811).

FERNAND LEGER—Paintings, gouaches, and watercolors, 1926-1955, thru 3/31. Perls, 1015 Madison (472-3200).

ELLEN LEVY—Paintings which focus on the contrast between the precision of mathematics and the irregularities of nature, thru 3/30. New York Academy of Sciences, 2 E. 63rd (838-0230).

RICHARD LINDNER—Work from the '60s, thru 3/31. Kouros, 831 Madison (879-5454).

GEORGE LONGFISH—Large-scale acrylic paintings with symbols from the artist's native American heritage, thru 3/24. Steinbaum, 903 Madison (734-3373).

SUE MILLER/RICHARD SHEEHAN—Paintings of mysterious rural scenes/Landscape paintings. Thru 3/30. Stone, 48 E. 86th (988-6870).

THERESE NORTVEDT/JOHAN SCOTT—Paintings by both. Thru 4/13. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

ERIC PERRY/PETER CARL—Architectural drawings by both. Thru 3/31. Facade, 741 Madison (744-4997).

KENNETH PRICE—Small-scale clay sculptures with raw surfaces and severe geometric facets, painted with metallic pigments, thru 4/4. Willard, 29 E. 72nd (744-2925).

THIJS RINSEMA—Modernist drawings, collag and collage boxes by this Dutch artist (1877-194 thru 4/28. Prakapas, 19 E. 71st (737-6066).

HARRY ROSEMAN—Cast bronze sculptures and r liefs related to urban and natural environments, th 3/31. Mathes, 851 Madison (249-3600).

SANDI SLONE—Large scale abstract paintings in i tense colors, thru 3/31. Acquavella, 18 E. 79 (734-6300).

HEDDA STERNE—Linear abstract paintings that r fer to urban landscapes, thru 3/31. CDS, 13 E. 75 (772-9555).

JOHN STOCKDALE/JULIAN B. HYMAN—Rece paintings/Color photographs. Thru 3/31. Urdan 23 E. 74th (288-7004).

CHRISTOPHER WILMARTH—"Layers"—pain ings, drawings; sculptures of glass, tempered stee bronze, wood, limestone and other materials; all fro 1961-1984, thru 4/19. Hirschl & Adler Modern, 85 Madison (744-6700).

SoHo

JOHN ALBERS/BOBBIE OLIVER—Painted co structions/Black and white paintings with diverse i ages. Thru 3/27. Freidus/Ordover, 70 Green (925-0113).

JOSEPH AMAR—Recent constructed paintings, thr 3/31. Haber, 133 Greene (505-7800).

JACK BARTH—Paintings that take a whimsical vie of traditional romantic landscape painting, thru 3 31. Bonnier, 420 W. Broadway (334-8414).

LYNDA BENGLIS/JOEL SHAPIRO—New sculp ture/New works on paper. 3/22-4/14. Cooper, 15 Wooster (674-0766).

ARNOLD BITTLEMAN—Selected drawings, thru 4 11. Milliken, 98 Prince (966-7800).

PETER BÖMMELS—Psychologically complex oi paintings that contain collage elements, such as hair paper-mache and gold leaf, thru 3/31. Sonnabend 420 W. Broadway (966-6160).

JOHN BOWMAN—Landscape paintings, thru 3/24 White Columns, 325 Spring (924-4212).

PHYLLIS BRAMSON/FREDERIC AMAT—Figurative paintings/Mixed-media compositions of handmade paper, acrylic pigments, wax and found objects. Thru 4/4. Knowlton, 153 Mercer (431-8808).

VICTOR BURGIN—Black and white photographs with an "Ophelia" theme, thru 3/24. Weber, 142 Greene (966-6115).

DOMENICK CAPOBIANCO/ELFI SCHUSELKA—Lyrical abstract paintings by both. 3/20-4/7. 55 Mercer (226-8513).

ABRAHAM DAVID CHRISTIAN—Surrealistic sculpture and drawings, thru 3/28. Esman, 121 Spring (219-3044).

CATHERINE CORREA/BARBARA SPILLER—Mixed-media abstract paintings influenced by the northern New Mexico landscape/Paintings of men and fish they have caught. Thru 4/1. Atlantic, 458 W. Broadway (624-4811).

CORA COHEN—New paintings, thru 3/24. Hutchinson, 138 Greene (966-3066).

YASMIN BRANDOLINI D'ADDA—Installation and abstract paintings on paper, thru 4/17. Rosenberg, 115 Wooster (431-4838).

GARTH EVANS/MARILYN GIERSBACH—Works on paper/Frenetic abstract paintings with a personal iconography. Thru 4/21. Manes, 177 Prince (505-5722).

JOE GOODE/MARSHA BURNS—"Forest Fire Impressions," large, abstract, color field paintings and works on paper/Black and white photographs of figures. Thru 3/31. Cowles, 420 W. Broadway (925-3500).

PETER GRASS—Paintings that explore space as a dark, psychological vastness, thru 4/7. Di Felice, 295 Lafayette (334-8192).

HARMONY HAMMOND—Six new sculptures, thru 3/31. A.I.R., 63 Crosby (966-0799).

DUNCAN HANNAH—Haunting oil paintings of women in interiors, figures in landscapes, thru 3/31. Semaphore, 462 W. Broadway (228-7990).

BILL JENSEN—Abstract drawings, thru 3/31. Washburn, 113 Greene (966-3157).

LUIS JIMINEZ—Interpretations of regional culture and American myths in sculpture, drawings, lithographs, and maquettes, thru 4/14. Kind, 136 Greene (925-1200).

ANISH KAPOOR—Biomorphic sculpture with the opulence of Indian sculpture and architecture, thru 3/31. Gladstone, 152 Wooster (505-8690).

DAVID KAPP—Oil paintings on linen of cityscapes and street scenes, varying in size from 8′ x 8′ to 1′ x 1′, 3/22-4/21. Manhattan Art, 81 Greene (219-2007).

BARBARA KRUGER—Found photographs with accusatory texts positioned within each image, thru 4/14. Nosei, 100 Prince (431-9253).

VINCENT LONGO—Recent woodcuts, thru 4/7. Condeso/Lawler, 76 Greene (219-1283).

MARY MISS—"Interior Works: 1966-1984"—mixed-media sculpture from the seventies and eighties, 3/24-4/21. Protecht McNeil, 214 Lafayette (226-8957).

TONY OURSLER—A three channel video installation, thru 3/31. The Kitchen, 59 Wooster (925-3615).

NANCY PIERSON—Figurative oil paintings that provide an intimate glimpse into quirky, off-guard moments, thru 3/24. Condeso/Lawler, 76 Greene (219-1283).

EDWARD RUSCHA—New paintings by this master of dry humor, thru 3/31. Castelli, 142 Green (431-6279).

JORGE SALAZAR—Paintings that depict an imaginary world, thru 3/31. Germans Van Eck, 420 W. Broadway (219-0717).

KENNY SCHARF—New paintings, thru 3/24. Shafrazi, 163 Mercer (925-8732).

DAVID STOREY—New paintings and drawings, thru 3/31. Concord, 451 Broome (925-2994).

JIM SULLIVAN—Paintings of urns in front of romantic seascapes, couples dancing in the foreground of even more romantic skies and landscapes, thru 4/11. Hoffman, 429 W. Broadway (966-6676).

ANNA GOTH WERNER—Paintings which document spaces created by leading New York architects and designers, 3/23-4/11. First Street, 386 W. Broadway (595-7183).

Other

FREDERIC AMAT—Mixed-media compositions of acrylic pigment, wax and found objects, thru 4/6. Martin, 213 E. 49th (427-2757).

JOHN M. ARMLEDER—Sculptures, paintings, and drawings, thru 3/31. Gibson, 205 E. 78th (772-2332).

PAUL BENNEY—Monochromatic paintings of figures in misty, dream-like environments, thru 4/8. P.P.O.W., 216 E. 10th (477-4084).

VARUJAN BOGHOSIAN—Constructions, thru 4/28. Cordier & Ekstrom, 417 E. 75th (988-8857).

CLAUDIA DE MONTE/DAVID WEST—Paintings and sculpture/Works on paper. Thru 4/1. Gracie Mansion, 337 E. 10th (477-7331).

JAMES FORD—Sculpture that evokes the feeling and form of a Roman arena, thru 4/14. Stoler, 13 White (966-5090).

MICHAEL GOLDBERG/RICHARDS RUBEN—Paintings since 1970 by both. Thru 4/13. Baruch College, 135 E. 22nd (725-3000).

ARTHUR GONZALEZ—Figurative, painted ceramic sculptures with intricate gestures and compelling expressions, thru 4/8. Sharpe, 328 E. 11th (777-4622).

RICHARD HAMBLETON—Large gestural paintings, thru 4/7. Ala, 32 W. 20th (675-3267).

HARMONY HAMMOND—New paintings drawn from ancient Pueblo cultures, thru 3/31. Ross, 162 W. 56th (307-0400).

MICHAEL HURSON—"Drawings: 1969-1983," retrospective, curated by Henry Geldzahler, thru 3/25. Clocktower, 108 Leonard (233-1096).

LUIS JIMINEZ—Drawings, sculptures, and prints by this Texas-based artist, thru 4/14. Alternative Museum, 17 White (966-4444).

SHERRIE LEVINE—Self-portraits after Egon Schiele, thru 4/28. A & M Artworks, 684 Broadway (674-3355).

JAMES SURLS—Wooden sculptures carved in a dramatic, almost primitive style, by an artist from Texas, thru 4/14. Delahunty, 291 Church (226-2519)/112 Greene.

GROUP SHOWS

57th Street

DONSON—24 W. 57th (245-7007). Paintings and sculpture by Holzman, Long, Plate, Rainone, thru 3/31.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Foujita, Klinger, Martin, Turner, others, thru 4/28.

HEESY—50 W. 57th (245-1420). New prints by Diebenkorn, Fischl, Ruscha, others, thru 3/31.

JANIS—110 W. 57th (582-0058). "Modern Expressionism"—works by German, Italian and American painters, including Baselitz, Basquiat, Chia, Clemente, Penck, Rothenberg; thru 4/7.

OSCARSSON HOOD—41 W. 57th (750-8640). Works on paper by Clark, diDonna, Goodman, Luchs, Maffei, Swift, thru 4/7.

Madison Avenue and Vicinity

CARIMOOR—20 E. 76th (772-1701). "Painting + Sculpture Synthesis," with works by Armstrong, Ben-Haim, Scanga, Sugarman, others, 3/20-4/4.

CASTELLI GRAPHICS—4 E. 77th (288-3202). "15th Anniversary Exhibition," a selection of prints, photographs, drawings and multiples, thru 3/31.

ERICSON—23 E. 74th (737-6155). Paintings and works on paper by Hitch, Stamos, White, Willis, others, thru 3/31.

HELLER—965 Madison (988-7116). Glass sculpture by Dexter and Trinkley, thru 3/31.

IBM GALLERY OF SCIENCE AND ART—590 Madison (407-6100). Architectural drawings of classical Greek sites from the Ecole des Beaux-Arts, thru 3/24.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

SILBERBERG—16 E. 79th (861-6192). Color lithographs by Miro, sculptures by Moore, prints by Zuniga, works on paper by Picasso, thru 4/11.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Avery, de Kooning, Moore, others, thru 3/31.

WEINTRAUB—992 Madison (879-1195). Monotypes by Avery, Francis, Mazur, others, thru 4/14. . . Paintings by Chagall, Dubuffet, Ernst, Picasso, Rivera, Vlaminck, others, thru 3/31.

SoHo

CALDWELL—383 W. Broadway (966-6500). Works by gallery artists, including Bowen, Lanyon, Ohlson, Sherry, others, thru 3/31.

CHRISTIAN—90 Prince (431-8601). Inaugural exhibition with works by DiGiorgio, Foster, Kitchell, Thorne, others, thru 3/31.

49TH PARALLEL—420 W. Broadway (925-8349). "Canada/New York"—works by Canadian artists living in New York, thru 4/7.

HELLER—71 Greene (966-5948). "Seven Artists in Clay," thru 3/31.

K.D.—611 Broadway (420-8011). Inaugural exhibition with works on paper by Deutsch, Phelan, Steir, others, thru 3/31.

LANDFALL PRESS—611 Broadway (420-9616). Prints and trial proofs by Buck, Christo, Dean, Fisher, Green, Piccillo, Steir, thru 3/31.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Barel, Merrill, Morgado, Roldan, thru 3/31.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS—633 W. 155th (368-5900). Annual Candidates for Art Awards exhibition, with works by 32 artists, including Adams, Arneson, Cherry, Goodman, Murray, Welliver, others, thru 4/1.

ART CITY—439 E. 9th (420-0867). Works by Gasoi, Jones, Snyder, Wilson, others, thru 4/8.

ARTISTS SPACE—105 Hudson (226-3970). "Three Artists Select Three Artists"—Johnson, Lemieux, Stahl selected by Howland, Prince, Salle, thru 3/24.

DUBELLE—40 W. 17th (929-6200). "Art for Architecture," with works by Hopkins, Martin, Meadmore, Parker, Smyth, thru 4/17.

GARET—204 E. 10th (475-8701). Romantic paintings by Burgess, Connelly, Diamond, Garrett, others, thru 3/31.

GOETHE HOUSE—1014 Fifth Ave. (744-8310). "Kites/Wind-birds," paintings on kites by 33 contemporary German artists, thru 4/28.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Drawings by Berthot, Buchwald, Heeks, Jensen, others, thru 3/28.

SENSORY EVOLUTION—443 E. 6th (505-9144). Paintings and sculptures by fourteen East Village artists, thru 4/1.

Photography

BERENICE ABBOTT/HARRY WILKS—"New York Images," 3/21-5/5. Levy, 40 Great Jones (473-7151).

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ART

BERENICE ABBOTT/LEWIS W. HINE—"Aspects of a Changing America," thru 4/7. Armstrong, 50 W. 57th (582-8581).

DAVID BAILEY—Celebrities and style makers of the sixties, thru 4/8. ICP, 1130 Fifth (860-1777).

BAUM—12 W. 37th (695-7200). "Hand Colored Photography," with works by Friedman, Lennard, Michals, others, thru 4/13.

BLYTHE BOHNEN/EADWEARD MUYBRIDGE—Figures in motion by both. Thru 4/15. Light, 724 Fifth (582-6552).

JAMES CASABERE—Photographs, photo light boxes, and constructions, thru 4/4. Brown, 100 Greene (219-1060).

GEORGE HEYNINGEN-HUENE—Black and white photographs from the thirties and forties, thru 4/7. Staley-Wise, 177 Prince (777-1590).

JOSEPH NECHVATAL—Photographs of slides of the artist's drawings projected onto people, thru 3/30. Nature Morte, 204 E. 10th (420-9544).

ARNOLD NEWMAN—Abstract photographs, thru 3/31. Wolf, 30 W. 57th (586-8432).

GRAEME OUTERBRIDGE—Abstract color images taken from Bermuda architecture/Photographs by Brown, Sanfedele, Westwood. Thru 4/6. Soho Photo, 15 White (638-2816).

PHOTOCOLLECT—740 West End (222-7381). Tues.-Sat. 1-5. Photographs of places of worship by Adams, Evans, Strand, others, thru 3/31.

DUSTIN PITTMAN—Color photographs that have been in *Life* magazine, thru 3/28. Tower, 45 W. 18th (620-0505).

CHARLES PRATT—Photographs of nature in color and black and white, thru 3/31. Sander, 51 Greene (219-2200).

MICHAEL SPANO—New York street corners, thru 3/31. Ledel, 168 Mercer (966-7659).

CHARLES H. TRAUB—Black and white nude figure studies, thru 4/20. Pfeifer, 825 Madison (737-2055).

ARTHUR TRESS—"Theater of the Mind," color still lifes, thru 4/14. Twining, 33 Bleecker (674-2070).

JOEL-PETER WITKIN—Recent photographs and drawings, 3/23-4/21. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31... Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12... Bicycles and Dragons: Highlights China's Past and Present; thru 5/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Karl Gernot Kuehn Photographs; thru 4/1... Malcolm Morley Paintings, 1965-1982; thru 4/15... Curators Choice II "The Textile Arts of the American Southwest," thru 3/31... The 38th Corcoran Biennial Exhibition of American Paintings; 3/23-5/13.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. American Enterprise: 19th-Century Patent Models; thru 4/1... Etchings by the Tiepolos; thru 4/22... Netsuke: Japanese Design in Miniature; thru 4/8... Embroidered Samplers; thru 5/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Walter Stein 1924-81; 30 works on paper; thru 3/25... Picasso: The Last Years, 1963-1973; thru 5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery Mauritshuis; thru 4/15... Leonardo da Vinci Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Charles Burchfield: Selected Works 1917-1967; thru 3/25... Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14... Symbol and Substance in American Indian Art thru 5/27... Balthus: A Retrospective; thru 5/13... William Merritt Chase, 1849-1916: Retrospective thru 6/3.

PIERPONT MORGAN LIBRARY—29 E. 36th St (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29... Byzantine Illustrated Manuscripts; thru 5/6... Chamber Music from Mozart to Webern; thru 4/27.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Manhattan Faces: Photographs of New York Men by John Weitz; thru 4/1... **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until 5/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50... The 159th Annual Exhibition; thru 4/5.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... The Sons of Saint Patrick: The Irish and Irish Organizations in New York City before 1900; thru 4/1... New York and The China Trade; thru 8/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Martin Luther and the Popular Imagination; thru 3/30... Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20... Early Banking in New York, 1784-1831; thru 5/1. **Lincoln Center,** 111 Amsterdam Ave. The Young Martha Graham: A Birthday Celebration; thru 4/9... **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Streamline Design: How the Future Was; thru 5/6... Images in Wood; thru 4/1... Annual Juried Exhibition, thru 4/15.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Reflections of Nature: Flowers in American Art; thru 5/20... Five Painters in New York; 3/22-6/17... Konrad Cramer: 1888-1936; 3/21-5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Flowers in Folk Art; thru 5/9.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/21 at 10: The Russell C. Veit Collection of Japanese Sword Guards. On view from 3/17. 3/21 at 2, 3/22 at 10: Important Japanese Works of Art. On view from 3/17. 3/22 at 2: Important Netsuke, Inro and Lacquer. On view 3/22. 3/23 at 10 & 2: American Watercolors, Drawings, Paintings and Sculpture of the 19th- & 20th-Centuries. On view from 3/17. **East,** 219 E. 67th St. (570-4141). 3/20 at 10: American Paintings, Furniture and Decorations. On view from 3/16. 3/23 at 10: Old Master Paintings. On view from 3/17.

DOYLE—175 E. 87th St. (427-2730). 3/21 at 10: Fine 19th-Century Furniture, Paintings and Decorations. On view from 3/17.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 3/22 at 10:15: Fine Old Master Paintings. On view from 3/17. 3/24 at 10:15 & 2: Important Tiffany and Other Art Nouveau. On view from 3/17.

MUSIC & DANCE

USIC & DANCE DIRECTORY

rooklyn Academy of Music (BAM), 30 Lafayette ve. (636-4100)

rooklyn Center for the Performing Arts at rooklyn College, Flatbush and Nostrand Aves. 34-1900)

arnegie Hall and Carnegie Recital Hall, eventh Ave. at 57th St. (247-7459)

ity Center, 131 W. 55th St. (246-8989)

iticorp Center, Lexington Ave. and 53rd St. 559-2330)

oyce Theater, 175 Eighth Ave. and 19th St. 242-0800)

incoln Center: 62nd-66th Sts., olumbus-Amsterdam Aves. Alice Tully Hall 362-1911), Avery Fisher Hall (874-2424). Library useum (870-1630). Metropolitan Opera House 362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. 563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 19

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; countertenor James Bowman, soprano Kathleen Battle, tenor Carroll Freeman, bass John Cheek. Handel's *Solomon.* Avery Fisher Hall at 7:30. $7-$16.

ORCHESTRE NATIONAL DE FRANCE, Lorin Maazel conductor; pianist Horacio Gutierrez. Dukas's *Sorcerer's Apprentice;* Prokofiev's Piano Concerto No. 3; Rachmaninoff's Symphony No. 3. Carnegie Hall at 8. $12-$20.

ROSALYN TURECK/TURECK BACH INSTITUTE—The keyboard artist as conductor, soloist, and lecturer. Carnegie Recital Hall at 8. $8.50.

HIROKO OHKI, pianist. Music of Schubert, Beethoven, Mozart, Ravel, Liszt. Merkin Concert Hall at 8. $7.50.

DURAN DURAN—Rock music. Madison Square Garden at 7:30. $14, $16.

COLIN TILNEY, harpsichordist/**POMERIUM MUSICES,** Alexander Blachly director. "Bach Monday," arias, choruses, keyboard works. Symphony Space at 8. $5.

AMERICAN BRASS QUINTET—"Festive Brass Music from the Renaissance and Baroque," with works by Chilese, Gabrieli, Coperario, Ward, Dowland, Scheidt, others. St. Peter's Church, 54th St. and Lexington Ave., at 8. $7.

LESTER BOWIE, trumpeter. Jazz. Cooper Union, Third Ave. at 7th St., at 8. Free.

MARGARET LO, harpist. Music of Corelli, Rota, Tal, Salzedo. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ARTHUR RUSSELL/DAVID LINTON—Music performed with violoncello, harmonica, and vocals/ "The Narcissism of Minor Differences"—songs for drum-gated tape quartet. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

WARREN DECK, tuba, with other performers, playing works for brass. Mannes College of Music, 150 W. 85th St. (new address; 580-0210), at 8. Free.

ANITA GELBER, pianist. Lincoln Center Library at 4. Free.

ASPEN WIND QUINTET, with pianist Mary Louise Vetrano. Mozart, Roussel, Thuille. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn, at 8. $6.

Tuesday, March 20

ORCHESTRE NATIONAL DE FRANCE, Lorin Maazel conductor; pianist Horacio Gutierrez. Rachmaninoff's Symphony No. 2; Prokofiev's Piano Concerto No. 2; Ravel's *Daphnis et Chloe.* Carnegie Hall at 8. $12-$20.

NEW YORK PHILHARMONIC, Semyon Bychkov conductor; pianist Rudolf Firkusny. Dvorak's Piano Concerto in g; Rachmaninoff's Symphony No. 2. Avery Fisher Hall at 8. $6-$25.

CHAMBER MUSIC AT THE Y—Flutist Eugenia Zukerman, violinist Jaime Laredo, cellist Sharon Robinson, harpsichordist Anthony Newman. Bach's Violin Sonata No. 2; Gamba-Harpsichord Sonata No. 2; Flute Sonata in b; Chromatic Fantasy and Fugue; Trio Sonata. 92nd Street Y at 8. $9.50-$12.50.

SWEDISH CHAMBER ORCHESTRA, Ulf Björlin conductor; soloists. Roman, Stravinsky, Mozart, Björlin (U.S. premiere). Alice Tully Hall at 8. $8, $10.

RACHMANINOFF TRIO—Works by Ippolitov-Ivanov, Muczinski, Rachmaninoff, Arensky. Merkin Concert Hall at 8. $8.

MUSIC FROM INDIANA UNIVERSITY—Student musicians. Brahms, Bartók, Verdi, Paganini, Liszt, Saint-Saëns. Carnegie Recital Hall at 8. $15.

MARILYN CRISPELL, pianist-composer. "Rhythms Hung in Undrawn Sky," jazz. Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

GROUP FOR CONTEMPORARY MUSIC—"An Evening of New Music for Strings." Thorne (world premiere); New York premieres of works by Sur, Reynolds, Hibbard; also a work by Moevs. Symphony Space at 8. $5.

NEW YORK BRASS QUINTET—Music of Poulenc, Bach, Gabrieli, Purcell, Holborne. Trinity Church, Broadway at Wall St., at 12:45. Free.

CAROLYN SEBRON, mezzo-soprano/**ELIZA GARTH,** pianist. 20th-century music. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

MICHELE KAYE, pianist. Lincoln Center Library at 4. Free.

ODYSSEY CHAMBER PLAYERS—With violinist Erica Kiesewetter, violist Sarah Clarke. Richard Cohen (world premiere), Brahms, M. Haydn, Pleyel. Brooklyn Music School Playhouse, 126 St. Felix St., Brooklyn, at 8. $6.50.

Wednesday, March 21

NEW ORLEANS PHILHARMONIC ORCHESTRA, Philippe Entremont conductor; pianist Yefim Bronfman. Weber's *Oberon* Overture; Beethoven's Piano Concerto No. 1; Shostakovich's Symphony No. 9. Carnegie Hall at 8. $8-$15.

ORCHESTRE NATIONAL DE FRANCE, Lorin Maazel conductor; pianist Bruno-Leonardo Gelber. Debussy's *La Mer,* Ravel's Piano Concerto in G; Stravinsky's *The Firebird* (complete). Avery Fisher Hall at 8. $15, $20.

JUPITER SYMPHONY—Jens Nygaard, conductor-pianist. Baritone Henry Herford. Bach's Piano Concerto in A; Poulenc's *Le Bal Masque,* Beethoven's Symphony No. 7. Alice Tully Hall at 8. $6-$10.

ROSALYN TURECK/TURECK BACH INSTITUTE, with Humbert Lucarelli, oboe d'amore; violinist Bruce Berg, Tureck Bach Players. Bach program: Cantata No. 156, Concerto in f, Violin Concerto in a. Carnegie Recital Hall at 8. $8.50.

CHAMBER MUSIC AT THE Y—See 3/20.

DURAN DURAN—See 3/19.

JONATHAN IRVING, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

BEN HOLT, baritone, with Cliff Jackson, pianist. Bloomingdale House of Music, 323 W. 108th (663-6021), at 8. $6.

ROGER REYNOLDS, composer. Mr. Reynolds will perform and discuss his own compositions. Manhattan School of Music, 122nd St. and Broadway (749-2802), at 12:45. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

ANDREW DE MASI, harpsichordist, with harpsichordists Linda Kobler, Anthony de Mare, viola da gambist Lisa Terry. Bach birthday concert, including the Two-harpsichord Concerto in C. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

DEREK SMITH, pianist. Midtown Jazz at Midday, at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

HOPEWELL CONSORT—16th-century popular music. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

Thursday, March 22

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; Foss's *Song of Songs;* Schumann's Symphony No. 1, "Spring"; Stravinsky's *The Rite of Spring.* Avery Fisher Hall at 8. $6-$25.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Alfred Brendel. Beethoven's Overture to Coriolan; Piano Concertos No. 3 and No. 1. Carnegie Hall at 8. $10-$17.50.

BENITA VALENTE, soprano/**CYNTHIA RAM,** pianist. Songs of Mozart, Debussy, Schumann, Barber, Rodrigo. 92nd Street Y at 8. $11-$15.

CHARLES TREGER, violinist/**ANDRE WATTS,** pianist. Beethoven's Sonatas Nos. 3, 6, and 10. Metropolitan Museum at 8. $15.

CARLOS BARBOSA-LIMA, guitarist. Works by Villa-Lobos, Bonfa, Bach, D. Scarlatti, Joplin, Gershwin, Jobim, Vianna, Mignone, Ginastera. Alice Tully Hall at 8. $8.50.

YOAV CHAMBER ENSEMBLE—(N.Y. debut). Music of Morten Lauridsen (New York premiere), Donald Crockett (world premiere), Brahms, Schubert, Jacob, Paer. Merkin Concert Hall at 8. $5, $8.

JOHN VAN BUSKIRK, fortepianist, with string instrumentalists. Music of J.C. Bach, Mozart. Carnegie Recital Hall at 8. $8.

RUBY BRAFF, cornetist/**BUCKY PIZZARELLI,** guitarist/**JOHN PIZZARELLI JR.,** guitarist. Jazz. Society for Ethical Culture, 2 W. 64th St. (874-5210), at 6. $6.

CHRISTOPH TIETZE, organist. Widor's Symphony No. 5. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

PAUL VERONA, pianist. Music of Bach, Haydn, Albeniz. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JULIUS EASTMAN/ROCCO DIPIETRO, pianist-composers. The Clocktower, 108 Leonard St., five blocks below Canal, at 8. Free.

Friday, March 23

NEW YORK PHILHARMONIC—See 3/22.

JUILLIARD SYMPHONY AND CHORUS, Richard Westenburg and Brian Saunders, conductors. Haydn's Mass No. 4; Bach's Brandenburg Concerto No. 2; Berio's *Magnificat;* Verdi's *Stabat Mater.* Alice Tully Hall at 8. Free.

ANDREA VON RAMM, mezzo-soprano/**HOPKINSON SMITH,** lutenist. 16th- and 17th-century Italian frottole and monodies. Metropolitan Museum at 8. $8.

DAVE BRUBECK, GERRY MULLIGAN, LARRY WILLIS, MICHAEL MORIARTY, others. Tribute-benefit for jazz pianist John Mehegan. Symphony Space at 8. $25.

ROSALYN TURECK/TURECK BACH INSTITUTE—"The Baroque Lute and the Classical Guitar." With guitarist Sharon Isbin, lutenist Toyohiko Satoh. Carnegie Recital Hall at 8. $8.50.

DOO-WOPP AT THE GARDEN VII—Little Anthony, the Moonglows, the Flamingos, Arlene Smith and the Chantels, Bobby Comstock, others. Madison Square Garden Felt Forum at 8. $13, $15.

DENNIS KOSTER, classical guitarist. American Institute of Guitar, 204 W. 55th (757-3255), at 8. $3.

JEFF LORBER FUSION/ALLAN HOLDSWORTH I.O.U.—Progressive rock. Town Hall at 8. $12.50 and $14.50.

DARREL IRVING, classical guitarist. Music of Bach, Villa-Lobos, Granados, as well as original compositions. Pleiades Gallery, 164 Mercer St. (226-9093), at 8. $3.

NATIONAL CHORALE SOLOISTS, Martin Josman conductor. A Bach festival, with instrumental and vocal soloists. St. Peter's Church, Lexington Ave. and 54th St., at 8. $10, $15.

DICK WELLSTOOD/KENNY DAVERN—Jazz, at the New School, 66 W. 12th St., at 6. $6.

ORLANDO "PUNTILLA" RIOS, percussionist/ **DANIEL PONCE,** drummer. Latin jazz. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

PIERRE BENSUSAN/DENIS GASSER, guitarist/ guitarist - composer. P.S. 41, 116 W. 11th St. (594-8833), at 8. $7.

MUSIC & DANCE

SHARON MUNDEN, mezzo-soprano. American art songs. Church of the Covenant, 310 E. 42nd St. (697-3185), at 12:10. Free.

MATTHEW GOODMAN, clarinetist/**ELENA IVANINA,** pianist. Music of Debussy, Lutoslawski, Lovreglio. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SLIDE HAMPTON, trombonist. Jazz at Noon—a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

DIANE GUERNSEY, pianist. Bach, Chopin, Ravel, Rachmaninoff. Lincoln Center Library at 4. Free.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; violinist Eugene Fodor, the New York Choral Society. Mozart's Symphony No. 40; Violin Concerto No. 5; and the overture, marches, choruses from *Idomeneo.* BAM at 8. $6-$12.50.

A CAPELLA—An all-voice festival; tonight, the Persuasions and Schoolgirl. Also Sat. and Sun. St. Ann's Church, Clinton and Montague Sts., Brooklyn Heights (834-8794), at 8. $8, or $20 for four.

DAN RUVIN, guitarist. Blues and ragtime music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, March 24

CLEVELAND INSTITUTE OF MUSIC ORCHESTRA, Louis Lane conductor; pianist Grant Johannesen. Beethoven's *King Stephen* Overture, Early Violin Concerto (WoO5), Symphony No. 1, Piano Concerto No. 2. Alice Tully Hall at 3. $8-$12.

NEW YORK PHILHARMONIC—See 3/22.

ENSEMBLE FOR EARLY MUSIC—"Greate Consorte," with the Gleemen, the Court Dance Co. of New York, the New York Consort of Viols, and the New York Cornet & Sacbut Ensemble. Italian canzoni, polychoral sonatas, German lieder, dances. Alice Tully Hall at 8. $12.

ORPHEUS, with Menahem Pressler, pianist. Grieg's *Holberg Suite;* Mozart's Piano Concerto No. 27; Brahms's Serenade No. 2. Carnegie Hall at 8. $6-$12.50.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Ivan Moravec. Stravinsky's *Pulcinella* Suite; Mozart's Piano Concerto in A, K. 488; Beethoven's Piano Concerto No. 3 in c. Metropolitan Museum at 8. $10.

MICHALA PETRI TRIO—Recorder, violoncello, harpsichord. Music of Handel, Lorenz, Bach, Holmboe. 92nd Street Y at 8. $7-$9.50.

TASHI—Beethoven chamber music. "Music for Survival" program. Symphony Space at 8. $7, $10.

YALE CHAMBER SERIES—Pianist Donald Currier, violist Jesse Levine, violinist Paul Kantor, oboist Ronald Roseman, percussionist Edward Nagel, others. Works by Roseman, Bresnick, Schubert. Merkin Concert Hall at 8. $7.

EARL HOWARD, jazz composer, with pianist Anthony Davis. *Gluon, Hell, Naked Charm.* Carnegie Recital Hall at 8:30. $8.50.

DOO WOPP AT THE GARDEN—See 3/23.

ANNE POLLACK QUARTET—Jazz. Citicorp Atrium, 53rd St. and Lexington Ave., at 6. Free.

LILY FRIEDMAN, pianist. Lincoln Center Library at 2:30. Free.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ROCHESTER PHILHARMONIC, David Zinman conductor; pianist Misha Dichter. Queens College Colden Center, LIE and Kissena Blvd., Flushing, at 8. $12-$14.

BRONX ARTS ENSEMBLE—Chamber music by Mozart, Menotti, Chabrier, Jansons, Gluck, Jolivet. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (549-1899), at 3. $6.

A CAPPELLA—See 3/23. Tonight at 8, Georgia Sea Island Singers and David Hykes's Harmonic Choir. At 3, a workshop.

BROOKLYN PHILHARMONIC—See 3/23.

Sunday, March 25

AMERICAN SYMPHONY ORCHESTRA, Moshe Atzmon conductor; violinist Christine Edinger. Overture to Bernstein's *Candide;* Penderecki's Violin Concerto; Beethoven's Symphony No. 5. Carnegie Hall at 3. $6-$14.

JEAN-PIERRE RAMPAL, flutist/**ALEXANDRE LAGOYA,** guitarist. Bach, Telemann, Carulli, Legnani, Shankar. Carnegie Hall at 8. $10-$17.50.

METROPOLITAN SINGERS/GREEK CHORAL SOCIETY/LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; mezzo-soprano Malka Schwarz, soprano Renee Santer, baritone Gene Boucher. Prokofiev's *Alexander Nevsky;* Ralph Vaughan Williams's *Dona Nobis Pacem;* others Alice Tully Hall at 8. $8-$12.

TOKYO STRING QUARTET—Haydn, Brahms, Bartók. Town Hall at 2. SRO, $3.

VIENNA CHOIR BOYS—Works by Galuppi, Palestrina, J. Strauss, others; also Weber's operetta *Abu Hassan.* Avery Fisher Hall at 3. $10-$16.

STEVEN COLE, tenor, with pianist C. William Harwood. Berlin, Gershwin, Porter. Carnegie Recital Hall at 8:30. $8.50.

MUSICA AETERNA—See 3/24. At 6.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara conductor; cellist Nathan Stutch, oboist Elaine Douvas. Music of Mozart, Couperin, Takemitsu, Ralph Vaughan Williams, Resphigi. Alice Tully Hall at 3. $6-$20.

BOBBIE GLOVER, tenor, with Cliff Jackson, pianist, and the Ensemble Sepia. Program of spirituals. 92nd Street Y at 8. $10-$15.

AN DIE MUSIK—With soprano Judith Raskin, Works by Bach, Mozart, Beethoven, Britten, Mendelssohn. Merkin Concert Hall at 4. $6.

LESLIE SHANK, violinist. Carnegie Recital Hall at 5:15. $5.50.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maull conductor. Beth Anderson, flutist, and Saul Davis, harpist; with concerto competition winner, to be announced. Trinity School, 101 W. 91st St. (663-6021), at 3. $4.

ERIC BARTLETT, cellist, with pianist Nigel Coxe. Boccherini, Beethoven, Schumann, Kabalevski, Ginastera. Merkin Concert Hall at 8. $5 and $7.50.

SUZANNE FREMON, pianist. Mendelssohn, Schumann, Brahms, Ravel. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

NEW YORK PHILHARMONIC ENSEMBLE—Chamber music by Beethoven, Mozart, Brahms. Asia Society, Park Ave. at 70th St., at 5. $10.

JANN PARKER AND THE METROPOLITAN ALL STARS—Ballads and blues. Donnell Library Center, 20 W. 53rd (621-0618), at 2:30. Free.

TANA BAWDEN, pianist. Chopin's Twenty-Four Preludes. Third Street Music School, 235 E. 11th St. (777-3240), at 3. $5.

BRONX SYMPHONY ORCHESTRA, Joseph DelliCarri conductor; bassoonist Jonathan Watkins, violinist Marilyn Dubow. Lehman College Center, Bedford Park Blvd. West, Bronx, at 3. Free.

CLASSIC TRIO—17th- and 18th-century music. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (468-4355), at 7:30. $3.

PAUL SHELDEN, clarinetist. Brooklyn College Center, a faculty concert. At 8. $3.

BROOKLYN PHILHARMONIC—See 3/23. Today at 2.

CONCERTS IN CHURCHES—Pianist Alison Deane, violinist Arturo Delmoni, violoncellist Richard Locker: Beethoven sonatas and a trio. Christ and St. Stephen's, 120 W. 69th St., at 3. $5. . . Cellist Beth Dolobowsky, pianist Anne Chamberlain: Bach, Brahms, Messiaen, Rovics. Good Shepherd, 236 E. 31st St., at 4. $2.50. . . "Trumpets Galore," with Jon Faddis, Clark Terry, Warren Vache Jr., Joe Wilder. "Heavenly Jazz" at Heavenly Rest, Fifth Ave. at 90th St., at 5. $7. . . Chamber music, at Madison Avenue Presbyterian, 73rd St., at 4. $4. . . N.Y.U. Contemporary Trio: works by Cage, Gilbert, Ghezzo, Gottlieb, Mazurek. Metropolitan-Duane, 201 W. 13th St., at 3. $5. . . Riverside Choir and the New Philharmonia of Riverside, George Rothman conductor, organist John Walker. Bruckner's Mass in e; Ives's *Psalm 90;* Pinkham's Concertante for Organ, Brass, Percussion. Riverside, the Drive at 122nd St., at 4. At 3, carillonneur James R. Lawson will play a recital. Both free. . . A Cappella. See 3/23; today at 3, the Emanuel Baptist Church Choir; at 8, Sweet Honey in the Rock. . . Paul Gabriel Winston, original works for solo piano. St. Peter, Lexington Ave. and 54th St., at 2. $3.

Opera

Metropolitan Opera

TO APRIL 21—$12-$75 Mon., 3/19, at 8: Puccini's *Manon Lescaut,* Santi conducting; with Zylis-Gara, Moldoveanu, Monk, Tajo. 3/20 at 8: Verdi's *La Forza del Destino,* Levine conducting; with Price, Jones, Giacomini, Nucci, Fissore, Giaotti. 3/21 at 8: Mozart's *Die Entführung aus dem Serail,* Rudel conducting; with Malfitano, Blegen, Araiza, Creech, Korn, Castel. 3/22 at 8: Zandonai's *Francesca da Rimini,* Levine conducting; with Scotto, Domingo, MacNeil, Hartman, Lorange, Lewis. 3/23 at 8: *Manon Lescaut;* same as 3/19. 3/24 at 2: *La Forza del Destino;* same as 3/20 (broadcast, WQXR). 3/24 at 8: *Die Entführung aus dem Serail;* same as 3/21.

Other

CURLEW RIVER, by Benjamin Britten. Chamber O era Theatre of New York, with Andrea Velis, Ra dolph Messing, others; John Evans musical directo Madison Avenue Presbyterian Church, at 73rd S (570-1888). 3/21, 22, 27, 29, 30 at 8. $12-$17.5

DOM SEBASTIEN, ROI DE PORTUGAL, Don zetti. Opera Orchestra of New York, Eve Queler co ducting. Concert version, with Takacs, Leec Wilson, Miller, others, and the Schola Cantorum N.Y. At Carnegie Hall, 3/23 at 8. $14-$27.

THE DIET, by Olenick and Gersuny/**THE DRAC ONFLY PARTITA,** by L. Rodgers and Gresh/**TH CASK OF THE AMONTILLADO,** by Currie an Laanes. "Poe trilogy," by Golden Fleece Ltd., Russe Currie and Mark Mitchell music directors. TOM Park-Royal Theater, 23 W. 73rd St. (691-6105). 3 22, 23 at 8; 3/24 at 3 and 8; 3/25 at 3 and 7. $8.

LIGHT OPERA OF MANHATTAN—Eastside Play house, 334 E. 74th St. (861-2288). To 4/1: Romberg *The Desert Song.* Wed.-Sat. at 8, Wed. at 2, Sat. an Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun $8-$13.50.

SCOVASSO OPERA CO. CONCERT—Highlight from Carmen, Lucia di Lammermoor, Aida, Tales c Hoffmann, others, with orchestra, United Methodis Church of Sheepshead Bay, 3087 Ocean Ave. a Voorhies, Brooklyn (339-0073). 3/25 at 3:30. $5.

IL TABARRO/GIANNI SCHICCHI, by Puccini Richmond Theatre Collection, at Faith United Methodist Church, Castleton and Heberton Aves., Por Richmond, S.I. (727-0467). 3/23, 24, 30, 31, at 8. $6

DRACULA, "musical drama" by Ron Weidberg an Irwin D. Nier, in English, by American Israeli Oper Co. Greenwich House, 27 Barrow St. (372-0380). 3, 24 at 8; 3/25 at 7. $8.50-$15.

Dance

Paul Taylor Dance Company At City Center

3/20 TO 4/15—$12-$30. 3/20 at 7: *Airs, Big Bertha, Duet From Lento, . . .Byzantium* (premiere). 3/21, 23 at 8: *Arden Court, Runes, Sunset.* 3/22 at 8: *Airs, Big Bertha, Duet From Lento, . . .Byzantium.* 3/24 at 8, 3/25 at 3: *Diggity, Nightshade, Mercuric Tidings.* 3/27 at 8: Diggity, . . . Byzantium, Mercuric Tidings.

Other

RIKA BURNHAM—*Out in Left Field.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/22-24 at 8, 3/25 at 3. $7.

KEEGAN AND LLOYD AT LAST, "an evening of Personal Myth and Magic." Ohio Theater, 59 Greene St. (924-0077). 3/19, 22, 23, 24 at 8; 3/25 at 3 and 7. $6.

BROOKLYN DANCE THEATER—Brooklyn College, Gershwin Theater (434-1900). 3/23, 24 at 8; 3/25 at 2. $4.

LOTTE GOSLAR'S PANTOMIME CIRCUS—Program A: 3/20, 21 at 7, 3/24 at 3 and 8—evening of world premieres. Program B: 3/22, 23 at 8, 3/25 at 3 and 8. Joyce. $15.

ROBIN HERTLEIN AND DANCERS, featuring Brenda Maloy. Collective for Living Cinema, 52 White St. (982-9656). 3/20-24 at 8. $6.

PAULA HUNTER AND DANCERS—Solos, duets, and a trio. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 3/24, 25 at 8. $5.

INTERNATIONAL BALLET CELEBRATION—Ann Marie DeAngelo, David McNaughton, Hilda Morales, among others in a series of dance highlights. Brooklyn College, 3/24 at 8. 3/25 at 2. $8. $10.

FELICE LESSER DANCE THEATER—Dance 2000. Marymount Manhattan Theater, 221 E. 71st (873-7742). 3/23 at 8, 3/25 at 3, $7.50. 3/24 at 8, $25.

NEW FACES—Choreographic showcase. Stuart Pimsler Dance Company; Lynn Krigbaum; Donna Long; Linda Reiff. Emanu-El Midtown Y, 344 E. 14th St. (674-7200). 3/24, 25 at 8. $6.

PILAR RIOJA—Flamenco dancer from Mexico. Three programs in repertory. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). Thru 4/8, Tues.-Sat. at 8, Sun. at 3. $15-$20.

RIVERSIDE DANCE FESTIVAL—3/21, 23 at 8, 3/24, 25 at 2: Compagnie Anne Dreyfus. . . 3/22, 24, 25 at 8: La Compagnie Michel Hallet Eghayan. Riverside Church, the Drive at 120th St. $6. (864-2929).

RUSH DANCE—Six-member company dances works by choreographer/director Patrice Regnier. At Home, 392 Broadway (473-4602). Fridays and Saturdays at 8, 3/23 thru 5/5. $7.

JENNIFER SACHS AND BRENDA BRILLIANT—Their dance works. Cunningham Studio, 463 West St. (924-0077). 3/19, 20 at 9. $5.

OTHER EVENTS

Happenings

LET THEM ENTERTAIN YOU, in some very special programs: Hal Holbrook, described by one theatergoer as "more Mark Twain than the man himself," dons his white wig and bushy eyebrows once more, to reprise his award-winning one-man performance, "Mark Twain Tonight." Catch it at Lehman College Center for the Performing Arts, Bronx, 3/23 at 8 (960-8833). $11-$15... Lots of Broadway names, with a night off, will turn up 3/25 at 8 in a benefit show for the New York City Gay Men's Chorus. The singing group will appear too; "One Night Only," a musical bash, honors the American musical theater. Which means songs by the Gershwins, Rodgers and Hart, Sondheim, Loesser—like that. Kaye Ballard hosts, with Maureen McGovern, Debbie Shapiro, Denny Dillon, George S. Irving, Liz Callaway, Larry Kert, and more. At Avery Fisher Hall; $7.50-$25... Puppets, anyone? The Puppetry Guild of Greater N.Y. holds a mélange sort of evening 3/20 at 7:30, and we're invited to observe, ask, learn, enjoy. Greenwich House, 27 Barrow St. (691-2900). $2... "Sun, Moon, and Feather" is the story of the "relationship of three Native American blood sisters who grew up in an Italian neighborhood in Brooklyn and... existed in the realities of the Indian culture." The three are the members of Spiderwoman, a theater company that will perform the work 3/19 at 7:30, at the YWCA, 610 Lexington Ave. at 53rd St. (755-4500, ext. 146). $4... And in Brooklyn, BACA's "thing" is the annual Mime Festival; it opens 3/23-24, at the Downtown Cultural Center, 111 Willoughby St. (596-2222). Fri., performers are Sasha Nanus, Jay Miller, Janet and Tim Lee; Sat., it's Jim Moore, "Not Just Mime," and Linda Rappaport. Shows are at 8; $5 each.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

CALENDAR REMINDERS—A health fair with a focus on preventive care of children is set for 3/25, 2-4, at the 92nd Street Y, Lexington Ave., by the Parenting Center. Professionals in various aspects of this big subject will be on hand; there'll be sample items and literature, free services like eye tests and blood-pressure tests, films about toy safety and nutrition, much more. $4, or $7.50 per family group... Play around with IBM computers and other equipment at an open house, 3/25, 1-4, at International Computers & Communications Systems, 10 E. 21st St., 3rd floor (777-5040). Free... "Rites of Spring" is the program 3/25 at the Brooklyn Botanic Garden, 1000 Washington Ave. There's a slide program, "Spring Down Under," about Australia and New Zealand, at 2, and at 3, a concert by harpist Dulcie Barlow and the Odyssey Chamber Players. Admission, $2... The Brownstone Workshop 3/25, at 129 W. 130th St., 2:30-4:30, is a project of Harlem, Your Way! Tours, and treats several topics related to brownstoning; followed by a reception (866-6997). It's $25... Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills (544-2800), will toss a Bizarre/Bazaar: 3/24, 6-10; 3/25, 10-6:30; 3/26, 10-3. Designer items, toys, artworks, a second-hand-Rose shop, a "unique boutique." Free. A lecture/slide show by interior-architecture specialists Catherine Lynn and Frank Matero focuses on 19th-century American interiors. It's at the Salmagundi Club, 47 Fifth Ave., 11th-12th Sts., 3/21 at 6 (924-3895—reservations a must). $4... Now, a correction: the Salmagundi auctions of members' art, 3/23, 3/30, mentioned last issue are at 8:30 p.m... Learn to design a pattern for a patchwork place mat, and make one to take home, at a workshop 3/24, 10-2:30, at the YWCA, Lexington Ave. and 53rd St. (755-4500). $40.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

LOWER EAST SIDE—"Home of the Immigrants." A *New York Walk-About* (582-8083 weekdays, 914-834-5388 eves., weekends). 3/25, meet at 2. SW corner of Chrystie and Grand Sts. $5.

TOURS WITH THE 92ND STREET Y—Advance registration required (427-6000, ext. 179). 3/21, 1-4, Walking Gourmet tour of the East and West Village; Spanish and Ukrainian foods. $7... Writers' Upper West Side, 3/25 at 11 a.m.: the Dakota, the Prasada, Cafe des Artistes, and more. $7... 3/25 at 11 a.m., a walk through Peter Stuyvesant's farm, the old East Side area. $7...3/25 at 11 a.m., "Millionaires' Mile," Fifth Ave. mansions. $7.

ANOTHER LOOK AT THE INDIANS—Walk with the Friends of Inwood Hill Park. 3/25 at 1, meet at the flagpole near the Isham St. entrance, a block north of 207th St. $1.

SOUTH STREET SEAPORT—A tour of of this revitalized neighborhood, with Adventure on a Shoestring (265-2663). 3/25 at 11 a.m., meet NW corner of Fulton and William Sts. $5.

UNION SQUARE ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 3/24 at 1. Phone for meeting place. $5.

URBAN PARK RANGERS, tours and workshops. All free, unless noted. Bronx: "Life, Leaves, and Logs," *a spring walk in* Van Cortlandt Park; 3/25 at 1, meet at Visitors' Center, 242nd St. and Broadway (548-7880)... Brooklyn (856-4210): 3/24, meet at Prospect Park Zoo seal pool, at 1, for a look at the Zoo, its past, present, future. 3/25 at 8 p.m., meet at Prospect Park's Grand Army Plaza arch, for a star-watch trek... Manhattan (397-3091): 3/24 at 2, meet *at Baxter and Bayard Sts., for a look at Columbus* Park. 3/25 at 2, meet at Central Park's Belvedere Castle, 79th St. south of the Great Lawn, for a signs-of-spring walk... Staten Island (442-1304): 3/25 at 10 a.m., meet at La Tourette Golf House, with good shoes, lunch, and a drink, for a springy trek on the Greenbelt trails.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

SOUTH STREET SEAPORT MUSEUM—Daily tours of ships and the area's streets; 50 minutes; $5. Call for schedule (669-9400). More tours scheduled for spring.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 3/24, 11-3, Prospect Park, Brooklyn. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 *Northern Blvd., Queens. A wetland walk,* every Sun. at 1. $1. 3/24 at 10 a.m., meet west end of Little Neck L.I.R.R. station, for a walk in the marsh terrain of Udall's Cove. $1... Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill *tells* you how to find it and use it, in various outdoor places. 3/24, Cunningham Park, Queens, noon-4. 3/25, Prospect Park, Brooklyn, noon-4. $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. 3/24 at 8:30 a.m., meet at Grand Army Plaza, Brooklyn, for birdwatching in Prospect Park. Free. 3/25 at 11 a.m., meet on steps of Museum Bldg., N.Y. Botanical Garden, Bronx. Free, except for Conservatory, $2.50.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 3/25 at 11 a.m., meet SE corner of 42nd St. and Sixth Ave., for a walk in Ridgewood, Queens, a Landmark district; fare, $4, plus $1 fee.

Sports

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 3/20 at 7:30, vs. Boston. 3/25 at 7:30, vs. Montreal. **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 3/20 at 8:05, vs. New Jersey. 3/24 at 7:05, vs. Minnesota.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 3/22 at 8, vs. Boston. 3/24 at 7:35, vs. Washington.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 3/25 at 2:05, vs. Pittsburgh. $12... **Cosmos,** at Byrne Arena, 3/24 at 8, vs. Tampa Bay. $8, $10.

WRESTLING—All-star pro bouts. Madison Square Garden (564-4400). 3/25 at 1:30. $6-$11.

Children

PLAY TO WIN—Musical about Brooklyn Dodger Jackie Robinson, by Jimi Foster, Carles Cleveland, James de Jongh. Theatreworks/USA, at Martin Theater, 108 E. 89th St. (595-7500). 3/24, 31 at 2 and 7:30; 3/25, 4/1 at 1 and 3. $9.

JAPANESE FOLK TALES—Family program related to exhibit of netsuke. Cooper-Hewitt Museum, 2 E. 91st St. (860-6868), 3/25 at noon. $3.

MAGIC! MAGIC! MAGIC!—R.J. Lewis and Trisha Gray, magician and clown. Manhattan Community College, 199 Chambers St. (239-8642). 3/24 at 11 and 1:30. $5.

THE ADVENTURES OF PETER RABBIT—Gingerbread Players and Jack, in a musical. New Dorp High School Theater, 465 New Dorp Lane, S.I. (462-3525), 3/25 at 1 and 3. $4.

THE CATS—Puppet-Folk Theatre Co. with a musical shadow play. 53 Hudson St., 3 blocks north of Chambers (249-4325). Sat. and Sun. thru March, at 3. $2.50; adults $4.

ACTING BY CHILDREN—Workshops for the next production; open sessions for an audience. Sat. at noon, Lincoln Square Neighborhood Center, 250 W. 65th St. (832-6635). Free.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 3/24 at 11, 1, and 3: "Snow White and the Seven Dwarfs," with Goowin's Balloowins. $2.50.

DANDELION—The Paper Bag Players in a play with music, "a child's guide to evolution." There's a prehistoric playground in the lobby. Symphony Space, Broadway at 95th St. (864-5400). Sat. and Sun. thru 4/1, at 2. $8.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 3/25 at 1:30, "Funzapoppin Magic Show." $3.50.

THE REMARKABLE MR. PUSS-IN-BOOTS, with the hand-carved marionettes of Puppetworks. Sun. at 1, thru March. Old First Church, 729 Carroll St., Brooklyn (638-5725). $3.50.

SOMETHING'S FISHY—*Nature session for* preschoolers. Games, songs, treats, to learn about water. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 3/21, 24, 29 at 1. $3 (pre-paid registration); 4-6 only.

TOUCH THE AIR, "a madcap musical." Tom Singer and Susi Sugar, with characters like Scarlet McCaw and Rainbow, *who are tropical birds.* P.S. 146, 421 E. 106th St. (877-7356 or 724-0677). 3/20, 21 at 10:30 a.m. $2.50.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). 3/25 at 2. $4.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y on Lexington Ave. (427-6000, ext. 137). 3/25 at 11 a.m., Nina Jaffe with "Tales the Wind Told Me." $3.50.

TALES OF PUFF THE *MAGIC* DRAGON—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

SPECIAL EXHIBITS—"The Rarest Kind of Best': antique toys, rare autographed books, original art by Potter and others. Donnell Library, 20 W. 53rd St., thru May... Salute to Brooklyn's Creative Youth. Classroom art, at the Community Gallery, Brooklyn Museum, thru 4/22... Show of props, costumes, etc. of the Paper Bag Players. Lincoln Center library, thru 4/7... Museum of the City of New York, Fifth Ave. and 103rd St., the new Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls... "...And Peace Attend Thee...," over 100 works by illustrators of children's books, on peace as

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OTHER EVENTS

a theme. City Gallery, 2 Columbus Circle, thru 4/13. . . "Children's Children: American Folk Dolls," at the Museum of American Folk Art, 49 W. 53rd St.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

SUZANNE'S FOREST FANTASY, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 4/15; also Mon., 4/16. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/24 at 1:30: Puppets Unlimited, in "Sir George and the Dragon." $2.50 . . Please Touch Demonstration follows at 2:40. $1.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404).

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): 3/19 at 6: "The Jungle Book," 1942 film with Sabu. Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 3/22 at 4, short films, ages 3-8. . . Columbus branch, 742 Tenth Ave.: 3/23 at 3:30, films for young children. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. . . 328 E. 67th St. branch: 3/23 at 4, arts and crafts. . . 203 W. 115th St. branch: 3/19 at 3:30, film "The Black Stallion."

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 3/24 at 1, "Capture the Wind," program on kites. Free, but must pre-register (772-0210).

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

GOLDILOCKS—Westbury Music Fair Children's Theater, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 3/20, 21 at 11 a.m. $3.50.

CINDERELLA—Playhouse on the Mall, Bergen Mall, Paramus, N.J. (201-368-1943). 3/22 at 10 and 1; 3/24 at 11 and 2; 3/25 at 3. $4.50.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Sat. at 4, animal feeding. Exhibit: thru 3/30, "Structures: Five Perspectives". . . 3/24 at 1 and 3, 3/25 at 2, a kite workshop, based on the art of Japan. Free with museum admission. . . 3/24 at 2, the Mimestrals perform; $1.50.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Also "theme" programs Sat. and Sun., with talks, workshops, films, etc. 3/24, 25, New Rooms in the American Wing. . . 3/24 at 2: Illustrator Aliki. 3/25 at 2: A calligraphy workshop.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. 50 cents, adults $1. Special exhibits: "Things That Go Bump, Bang, and Rat. . .Tat. . .Tat," by Alice Eve Cohen. "Soundtracks," on sound and music, environment, participation, and education. Workshops: 3/24 at 1:30, "Feel the Music," for hearing and hearing-impaired, with Mary E. Wambach. 3/25 at 1:30, Fred Newman, writer-comedian ("Mouthsounds"). . . Free with museum admission. . . Workshops also at the Museum's "Once Upon an Island exhibit," S.I. Mall, 3/24, 25 at 1:30.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. Special exhibit: Discover Dolls, Reflections of Ourselves. 3/25 at 2 and 3, "Life and Times of a Bumblebee," with Urban Park Rangers. Free.

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/21-24, Andy LaVerne Trio with Steve La Spina and Billy Hart. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 3/19, Brenda Buffalino with Amy Duncan Trio. 3/20-25, Jaco Pastorius and Word of Mouth. 3/26, Stephanie Crawford & Trio; Amy Duncan Trio. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/21, Pat Paulson; Chris Rush. 3/22, Robert Hunter. 3/23, 24, The Roches. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 3/19-24, Richie Beirach. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 3/20, Chris Bishop with Peter Valentine. 3/21, 28, Pamela Blake. 3/22, Gary Brown. 3/23, 24, Queen Yahna. 3/25, Barry Gordon Trio. 3/29-31, Connie Fredericks. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Carrie Smith Tues.-Sun. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/24, Tompkins County Horseflies. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 3/19, 26, The Ed Polcer Quintet. 3/20, 27, Red Balaban and his Other Cats. 3/21-24, 28-31, Balaban and Cats. 3/25, Widespread Jazz Orchestra. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/20-25, Ramsey Lewis Trio. 3/27-4/1, Esther Satterfield. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/19, Tom Goodkind of The Washington Squares. 3/20, Marjorie Segal. 3/22, Suzanne Vega. 3/23, Jesse Winchester. 3/24, Ferron. 3/25, Jane Brucker. 3/26, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/19, Betty Shirley with Michael Grossman. 3/20-22, Kirk Lightsey and Cecil Mcbee. 3/23, 24, Kirk Lightsey with Cecil McBee and Kevin Eubanks. 3/25, 26, Rory Stuart & Armen Donelian. 3/27-29, Rod Williams with Lonnie Plaxico. **Upstairs:** Wed. at 9, Thurs. and Fri. at 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. *Ball,* an original comedy by John Jiler, Thurs.-Sat. at 8. The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, The Attila Zoller Trio. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 3/20-24, pianist Jack Wilson with Boots Maleson on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 3/19, 26, Toshiko Akiyoshi; Lew Tabackin Big Band. 3/20, 21, 27, 28, Mitch Frohman with Dave Valentine. 3/22-25, Kilamanjaro. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/31, singer Dolly Dawn with Doc Cheatham, Eddie Barefield, Marty Napoleon, Jack Lesberg and Johnny Blowers, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/21, Richie Point Blank. 3/22, Beth Lapides; Silver. 3/23, LaZoo; Jeff Horn; Feral. 3/24, Anomy; Cutaways; Sarcasual. 3/25, Don Yowell; Jeff Weiss. 3/28, Kehlbrock. 3/29, Debbi Whiting. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 3/19, Frank Lowe Quintet. 3/20-24, John Hicks All-Star Sextet. 3/25, 26, The Craig Harris Aqua Band. 3/27-31, Dave Holland Quintet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 3/20-24, Priscilla Baskerville sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 3/27-4/7, Cissy and Whitney Houston. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 3/19, 26, Don Cherry. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/19, Oscar D'Leon with Grupo Fascinancion and Michael Urbaniak. 3/26, Tito Puente and his Orchestra with the Bad Street Boys and Jimmy Owens. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 3/20-25, Kenny Burrell Trio. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 3/19, 20, Ram Ramirez. 3/21-24, Allen Eager. 3/25-27, Ram Ramirez. 3/28, 29, Warne Marsh. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 3/19, 26, pianists Jim Roberts and Joe Albany. 3/20-24, pianist Ronnie Mathews with David Williams on bass. 3/25, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/20, Nicksilver; Buddy Cage & Bad Dog. 3/21, George Strait. 3/22, James Brown. 3/23, 24, Cadillac Ranch; Peach Fish Pie. 3/25, Sleepy LaBeef. 3/26, Skip Castro Band; David Keyes Blues Band. 3/27, 28, Albert King; B. Willie Smith. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 3/20-25, comedian Garry Shandling. Shows Tues. & Sun. at 8:30, Wed. & Thurs. at 8:30 & 11:30, Fri. & Sat. at 9 & 11:30. 3/27-4/1, comedian Billy Crystal. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/19-22, 26-29, comedian Danny Curtis. 3/23, 24, 30, 31, comedians Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

GOODTIMES—3rd Ave. at 31st. 686-4250. Joey Faye *ringmasters* a lively *romp,* Wed.-Sat. at 8:30. Mon.-Tues. "Open Mike" showcase. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (*in Elysee Hotel*). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day & Pamela Smith. Thurs., magician Imam with Terry Day. Fri., magician Slydini with comedian Bernie Travis. Sat., magician Eric DeCamps and Bernie Travis. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/31, Jonah Jones and his quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 3/20, Mario Toledo & Noites Cariocas. 3/21, Dave Valentin. 3/22, Kimati Dinizulu and the Kotoko Society. 3/23, 24, Pe De Boi. 3/25, Mario Toledo & Choros from Brazil. 3/27, New York Samba Band. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** John Wallowitch and Bertram Ross, Tues.-Sat. at 9. . . Blossom Dearie sings Wed.-Sat. at 6:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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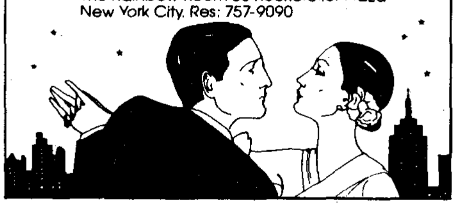
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NIGHTLIFE

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 3/20, tenor Paul Spencer Adkins and baritone John Cimino perform *From Puccini to Pops.* AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Thurs. at 11:15, comedy/musical revue *Not So New Faces of '84.* AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Patrick Quinn, Doug Voet, and Barbara Walsh, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 3/19, Anne Pollack and her Jazz Ensemble. 3/21-24, 28-31 at 8, *Hotsie Totsie,* musical produced by Suezette Hilary Rice starring Cindy Roesel, Dana Davis, Steve Watkins, John Burke & Tina Cernero. 3/27, singer/songwriter Gerry Dieffenbach. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Wed. at 7, *Old Friends,* a musical revue by veteran theater people, followed by singer Laura Theodore at 10:30... Every Thurs. at 7, *The Early Show,* musical... *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 3/23, Beverly Cherry. 3/24, Libby Burke and Stephen Wandoy. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 3/25, Jack Morgan and The Russ Morgan Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 3/19, "Comedy Night at the Silver Lining" with m.c. Elizabeth Wolinsky. 3/21, 28, The Nerve with the Nerveband. 3/25, Smokey Stevens' "Rising Star Cabaret" featuring Adrian Lenox, Zane Marks, & Gene Ghec. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 4/1, singer-pianist Ronny Whyte Wed.-Sat. from 9:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/24, Sylvia Syms, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, and the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9. AE, CB, DC, MC, V

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 4/14. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 3/31, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 4/8, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri. 4-9; Sat. 6-9. The Mike Cerrati Trio, thru 4/28, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 3/31, pianist Ronnell Bright, Mon.-Sat. 8-midnight. AE, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 3/19, 26, Paula Bachinsky; Michael McAssey. 3/20, 27, Melinda & Steve Show; Collins & Friedman. 3/21-24, Julia Kiley; Jenifer Lewis. 3/25, Ron Towers; Harriet Leider. No credit cards

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/19, Patricia Stanley; Jennifer Allen. 3/20-24, *Nunsense Story,* unconventional musical. 3/25, Loraine Bates; Cathy Pepper. 3/26, Sue Rene Bernstein; Jennifer Allen. Shows at 8 and 11. No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 3/31, Teddy Robinson and his Duo, Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 3/31, singer-pianist Joe Derise, Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC. V

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	*Inexpensive*—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. *noon*-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon *champagne, veal with morels. Res. sug.* L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. *nec.* L Thurs.-Sun. *noon*-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight. Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 *stories atop* Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

THE COACH HOUSE—110 Waverly Pl., *777-0303.* Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE

DUMPLING HOUSE—207 Second Ave., at 13th St., 473-8557. Casual. Mandarin-Szechuan. Spcls: smoked tea duck, meat dumplings, fish pieces in wine sauce. Res. sug. L Mon.-Fri. 11-4. D Mon.-Fri. 4-11, Sat.-Sun. 11 a.m.-11 p.m. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun from 10. **(M)** AE, CB, DC, MC, V

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed sea-

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food, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern-Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka,, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern-Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30 Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC. MC, V

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli D'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, *osso buco. Res. sug. D daily 4-11. S daily 11-3 a.m.* Br Sat. 11-4, Sun. from noon Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouilla-

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baisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-11. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52**—163 W. 52nd St.,** 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52**—236 W. 52nd St.,** 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

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RESTAURANT DIRECTORY

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC. V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res.

sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling *with red cabbage and calvados, rosettes of veal* with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard *au vermouth, dos de turbot au pamplemousse* rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, *filet mignon. Res. sug.* D *Tues.-Sat. 5:30-midnight,* Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L *Mon.-Fri.* 11:30-4. D *Sun.-Thurs. 5-midnight,* Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 *a.m.* Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 *a.m.,* Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

Queens

LITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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Daytime, March 21-23 and 26-27

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Ⓝ **UPTOWN**
212-942-7200
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT).**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today In New York
⑤ New Zoo Review
⑦ News
⑪ I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Wed/Strange Creatures
Mon/**Movie:** The Comeback Kid
Tue/The Learning Tree
Ⓢ Mon/Just Posing

6:30
② ④ News
⑤ Popeye (except Fri)
Fri/Bullwinkle
⑨ Jimmy Swaggart
⑪ Tom & Jerry
Ⓗ Thu/Family Playhouse: When We First Met
Fri/Strange Creatures
Ⓢ Wed/**Movie:** Rainbow
Fri/Thunderbirds 2086
Tue/A Little Bit Different

7:00
② Morning News
④ Today
⑤ Woody Woodpecker
⑦ Good Morning America
⑨ 700 Club
⑪ Josey & The Pussycats
Ⓗ Wed/Fraggle Rock
Ⓢ Thu/**Movie:** Willy Wonka And The Chocolate Factory
Mon/**Movie:** Safari 3000

7:30
⑤ Bugs & Porky
⑪ Superfriends
Ⓗ Wed/Crystal Gale
Thu/**Movie:** Same Time Next Year
Fri/**Movie:** The Outsiders
Ⓢ Tue/**Movie:** Without A Trace

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Pink Panther
Ⓗ Mon/**Movie:** Without A Trace
Tue/**Movie:** The Outsiders
Ⓢ Fri/**Movie:** Mountain Family Robinson

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Great Space Coaster
Ⓗ Wed/**Movie:** The Outsiders
Ⓢ Wed/Liberace

9:00
② Tic Tac Dough
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Little Rascals
Ⓗ Fri/Crystal Gayle
Ⓢ Thu/Faerie Tale Theatre (cc)
Mon/Robin Hood

9:30
② Jokers Wild
⑤ My Three Sons
⑨ News
⑪ Munsters
Ⓗ Thu/Coming Attractions
Tue/Hollywood Frenzy

10:00
② $25,000 Pyramid
④ Facts Of Life
⑤ Make Room For Daddy
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed/**Movie:** Resurrection
Thu/**Movie:** Hammett
Fri/**Movie:** Second Thoughts
Mon/**Movie:** Tender Mercies
Tue/**Movie:** O'Hara's Wife
Ⓢ Wed/**Movie:** Sherlock Holmes And The Voice Of Terror
Thu/**Movie:** The Hurricane
Fri/**Movie:** Dangerous When Wet
Mon/**Movie:** Sherlock Holmes Faces Death
Tue/**Movie:** The Brothers Karamazov
Ⓦ Wed/**Movie:** Harold And Maude
Thu,Tue/**Movie:** By Design
Fri/**Movie:** I'm Dancing As Fast As I Can
Mon/**Movie:** Lizzie

10:30
② Press Your Luck
④ Sale Of The Century
⑤ All In The Family
⑦ Woman To Woman
⑪ Civic Programming

11:00
② Price Is Right
④ Wheel Of Fortune
⑤ Breakaway
⑦ Benson
⑨ Family
⑪ Magic Garden

11:30
④ Dream House
⑦ Loving
⑪ Newlywed Game
Ⓗ Mon/**Movie:** Second Thoughts
Tue/**Movie:** Resurrection
Ⓢ Thu/**Theatre:** Sweeney Todd

12 **NOON**
② Tattletales (except Tue)
Tue/Lorne Greene's New Wilderness
④ Hot Potato
⑤ Midday
⑦ Family Feud
⑨ ⑪ News
Ⓗ Wed/Hollywood Frenzy
Thu/**Movie:** MacArthur
Fri/ **Special:** 10 Years Of *PEOPLE* Magazine
Ⓢ Wed/**Theater:** Sweeney Todd
Thu/**Movie:** Without A Trace
Fri/**Movie:** Safari 3000
Ⓦ Public Affairs

12:30
② Young And The Restless
④ Search For Tomorrow
⑦ Ryan's Hope
⑪ Wed/**Movie:** The Cat O'Nine Tails (1971). Karl Malden.
Thu/**Movie:** The Deadly Tracker (1973). Rod Taylor.
Fri/**Movie:** Sky Heist (1975). Don Meredith.
Mon/**Movie:** Generation (1969). David Janssen.
Tue/**Movie:** Don't Drink The Water (1969). Jackie Gleason.
Ⓗ Wed/**Movie:** O'Hara's Wife
Ⓢ Tue/Lena Horne

1:00
④ Days Of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Wed/In Search Of
Thu/**Movie:** Badman's Territory (1946). Randolph Scott.
Fri/**Movie:** Escort West (1959). Victor Mature, Elaine Stewart.
Mon/**Movie:** Deadline At Dawn (1946). Susan Hayward.
Tue/**Movie:** Anne Of Green Gables (1934). Anne Shirley.
Ⓗ Fri/**Movie:** Ragtime
Ⓦ Wed/**Movie:** Lizzie
Thu/**Movie:** The Duellists
Fri/**Movie:** Body And Soul
Mon/**Movie:** The Sword And The Sorcerer
Tue/**Movie:** Sorcerer

1:30
② As The World Turns
⑨ Wed/**Baseball:** Mets Vs. Yankees
Ⓗ Mon/Coming Attractions
Tue/**Special:** 10 Years Of *PEOPLE* Magazine
Ⓢ Fri/Lena Horne

2:00
④ Another World
⑤ News
⑦ One Life To Live
Ⓗ Wed/Crystal Gayle
Mon/**Theater:** Bus Stop
Ⓢ Thu/**Movie:** Tough Enough
Mon/**Movie:** Dead Men Don't Wear Plaid

2:15
⑤ Popeye

2:30
② Capitol
⑨ In Search Of (except Wed)
⑪ Jetsons
Ⓗ Thu/**Movie:** Without A Trace
Tue/**Movie:** The Outsiders
Ⓢ Wed/**Movie:** Rainbow
Ⓦ **Movie:** The Pirate Movie

2:45
Ⓦ Thu/**Movie:** King Of Jazz
Mon/**Movie:** The Man From Snowy River

3:00
② Guiding Light
④ Match Game/ Hollywood Squares
⑤ Inspector Gadget
⑦ General Hospital
⑨ The Saint (except Wed)
⑪ Tom & Jerry
Ⓗ Wed/**Movie:** Tender Mercies
Ⓢ Tue/A Little Bit Different
Ⓦ Fri/**Movie:** Conan The Barbarian

3:15
Ⓦ Tue/**Movie:** Partners

3:30
⑤ Woody & Bugs
⑪ Scooby Doo

4:00
② Barnaby Jones (except Tue)
Tue/Tattletales
④ Love Connection
⑤ He-Man And The Masters Of The Universe
⑦ Edge Of Night
⑨ Wed/**Movie:** Away All Boats (1956). Jeff Chandler.
Thu/**Movie:** To Hell And Back (1955). Audie Murphy.
Fri/**Movie:** Ambush Bay (1966). Hugh O'Brian, Mickey Rooney.
Mon/**Movie:** Coogan's Bluff (1968). Clint Eastwood.
Tue/**Movie:** Madigan (1968). Henry Fonda.
⑪ Mork & Mindy
⑬ Sesame Street (cc)
Ⓗ Fri/Fraggle Rock
Mon/National Geographic
Tue/The Learning Tree
Ⓢ Thu/A Little Bit Different
Fri/Thunderbirds 2086
Mon/Starbirds
Tue/**Movie:** Mountain Family Robinson

4:30
② Tue/**Schoolbreak Special:** Welcome Home, Jellybean (1984). Dana Hill. A family decides to bring home their retarded teen-age daughter, and care for her themselves.
④ People's Court
⑤ Batman
⑦ Wed/**Afterschool Special:** Have You Ever Been Ashamed Of Your Parents? (1983). Marion Ross, Kari Michaelsen. (cc)
Thu-Tue/That's Hollywood
⑪ Happy Days Again
Ⓗ Wed/Fraggle Rock
Thu/Family Playhouse: When We First Met
Fri/Strange Creatures
Ⓢ Wed/**Movie:** The Deerslayer
Ⓦ Wed/**Movie:** The Man From Snowy River
Thu/**Movie:** Anna To The Infinite Power
Tue/**Movie:** A Time To Die

5:00
② ④ ⑦ News
⑤ Six Million Dollar Man
⑪ Little House On The Prairie
⑬ Mister Rogers
Ⓗ Wed/Strange Creatures
Mon/**Movie:** The Comeback Kid
Ⓢ Thu/**Movie:** Willy Wonka And The Chocolate Factory
Ⓦ Tue/**Movie:** By Design

5:10
Ⓦ **Fri/Movie:** Soldier In Love

5:30
② Tue/News
⑬ 3-2-1 Contact (cc)
Ⓗ Thu/**Movie:** Same Time Next Year
Fri/**Movie:** The Outsiders
Ⓢ Fri/**Movie:** Sherlock Holmes In Washington
Mon/**Movie:** Once A Thief

Evening, March 21-23 and 26-27

Wed., Mar. 21

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Vega$
⑪ Alice
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
Ⓗ **Movie:** The Outsiders

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall
Ⓢ Liberace
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Best Of Saturday Night
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Working Women
Ⓦ **Movie:** Mourning Becomes Electra

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Neighborhoods The Bronx
Ⓗ Hollywood Frenzy

8:00
② One Day At A Time

4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Movie:** Scruples (1981). Lindsay Wagner, Barry Bostwick. Part 3 (parts 1 & 2, Mon. & Tue., Mar. 19 & 20, 8 p.m.).
13 The Complete Gilbert And Sullivan: The Yeoman Of The Guard. Stereo simulcast over WNYC-FM.(cc)
21 All Creatures Great And Small
31 Rockin' & Rollin' With Phil Spector
H **Movie:** Hot Touch
N **Movie:** High Heels
S **Theater:** Sweeney Todd

8:30
2 Mama Malone
5 Carol Burnett
9 **Basketball:** Knicks Vs. Cleveland Cavaliers

9:00
2 **Movie:** Back Roads (1981). Sally Field, Tommy Lee Jones. A drifter and a hooker take to the road and fall in love.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Job Market

9:30
4 Night Court
21 Not The Nine O'Clock News
31 Business Perspectives
H Not *Necessarily* The News

10:00
4 **Special:** Johnny Carson's Greatest Practical Jokes
5 11 News
7 Hotel (cc)
13 Old Enough To Do Time. Daniel J. Travanti examines the new "get tough" policies in America's juvenile justice system.
21 The Top Secret Life Of Edgar Briggs
31 Survival Specials
H **Movie:** O'Hara's Wife
N **Movie:** The Rutles
W **Movie:** Frances

10:30
11 News
21 Bless Me Father
S Best Of Bizarre (cc)

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Tony Brown's Journal
21 International Edition
S **Movie:** The Dorm That Dripped Blood

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
13 21 Latenight America
H George Carlin

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:**The Life And Times Of Rosie The Riveter

12:30
2 **Movie:** Cover Girls (1977). Cornelia Sharpe, Jayne Kennedy
4 David Letterman
7 Entertainment Tonight
S **Movie:** Eating Raoul
W Playboy On The Scene

12:35
H **Movie:** True Confessions

1:00
5 Hogan's Heroes
7 **Movie:** Gideon Of Scotland Yard (1959). Jack Hawkins.
9 Return Of The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News
W **Movie:** Harold And Maude

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Edison, The Man (1940). Spencer Tracy.
9 Joe Franklin
11 **Movie:** Way Out West (1937). Laurel and Hardy.
S **Movie:** Personal Best

2:30
4 Mary Tyler Moore
H **Movie:** Deadly Eyes

3:00
4 Bob Newhart
9 **Movie:** Sol Madrid (1968). David McCallum.

3:15
W Electric Blue

3:30
4 Here's Lucy
11 One Step Beyond

4:00
4 Here's Lucy
11 Life Of Riley

4:05
H **Movie:** Hot Touch

4:15
S Best Of Bizarre (cc)

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey
S **Movie:** The Deerslayer

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:40
H Hollywood Frenzy

Thu., Mar. 22

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Rockin' & Rollin' With Phil Spector
S Faerie Tale Theatre (cc)
W **Movie:** Hanky Panky

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Hockey:** Islanders Vs. Boston Bruins
11 News
21 Nightly Business Report
H Coming Attractions

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Two Marriages
11 **Movie:** Eric (1975). John Savage, Patricia Neal. True story of a young man's struggle with cancer.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Hammett
N **Movie:** The Magic Flute
S Robin Hood

8:30
4 Family Ties
5 Carol Burnett
13 Bits And Bytes
21 Human Face Of Japan
31 Music Video Party

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
7 Lottery!
13 Mystery! Reilly: Ace Of Spies (cc)
21 Sneak Previews
31 Skate America
S **Movie:** The Sword And The Sorcerer
W **Movie:** Soup For One

9:30
4 Buffalo Bill
21 All New This Old House (cc)

10:00
4 Hill Street Blues
5 11 News
7 20/20
9 Newark & Reality
13 Frontline (cc)
21 Long Island Speak-Out
31 Ramblin'
H **Movie:** Without A Trace
N **Movie:** Punishment

10:30
9 Nine On New Jersey
11 News
W **Movie:** Josepha

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 International Playbill: Poldark
21 Long Island Week
S **Movie:** Tough Enough

11:30
2 **Basketball:** NCAA Championship Tournament
4 Tonight
5 Thicke Of The Night
7 Nightline
9 *Racing From Yonkers*
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** La Strada

12:05
H **Movie:** The Fan

12:30
4 David Letterman
7 Entertainment Tonight
W **Movie:** Cinderella

1:00
5 Hogan's Heroes
7 **Movie:** Houseboat (1958). Cary Grant, Sophia Loren.
9 **Movie:** Alleghany Uprising (1939). John Wayne.
11 Twilight Zone
S **Movie:** Without A Trace

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

1:40
H **Movie:** The Entity

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Two Years Before The Mast (1946). Alan Ladd.
9 Joe Franklin
11 **Movie:** Life With Blondie (1946). Penny Singleton.

2:15
W **Movie:** Hanky Panky

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** A Place For Lovers (1969). Faye Dunaway.
S **Movie:** The Sword And The Sorcerer

3:30
4 Here's Lucy
11 One Step Beyond

3:50
H More All-New Unexpurgated Benny Hill

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People
11 Abbott & Costello

4:45
S **Movie:** The Hurricane

4:50
H **Movie:** Hammett

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Mar. 23

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice

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TELEVISION

⑬ New Jersey Nightly News
㉑ Victory Garden

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ A House For All Seasons (cc)
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Best Of Saturday Night
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Bearden Plays Bearden
Ⓗ Crystal Gayle
Ⓢ Paper Chase
Ⓦ **Movie:** The Sword And The Sorcerer

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Music Video Party

8:00
② Dukes Of Hazzard
④ The Master
⑤ PM Magazine
⑦ Benson (cc)
⑨ News 9: Prime Time
⑪ **Movie:** Death Be Not Proud (1975). Robby Benson, Arthur Hill. Author John Gunther's touching memorial to the life of his brave son.
⑬ Washington Week In Review
㉑ A Tribute To Alec Wilder
㉛ Over Easy
Ⓗ **Movie:** Second Thoughts
Ⓝ **Movie:** Gal Young'un
Ⓢ **Movie:** The Lords Of Discipline

8:30
⑤ Healthbeat Magazine
⑦ Webster
⑨ **Movie:** Panic On The 5:22 (1974). Robert Walden. Passengers on a commuter train are taken hostage.
⑬ Wall $treet Week
㉛ Eye On Dance

8:40
Ⓦ Beat Club

9:00
② Dallas
④ Legmen
⑤ Merv Griffin
⑦ Blue Thunder
⑬ Inside Story
㉑ Warmly, Leo
㉛ Golden Spin Figure Skating Competition
Ⓦ **Movie:** I'm Dancing As Fast As I Can

9:30
⑬ Enterprise (cc)
㉛ Masterpiece Theatre: The Tale Of Beatrix Potter

10:00
② Emerald Point N.A.S.
④ New Show
⑤ ⑪ News
⑦ Matt Houston (cc)
⑨ New Jersey People
⑬ ㉑ Call Senator D'Amato
Ⓗ **Movie:** Triumphs Of A Man Called Horse
Ⓝ **Movie:** Not A Pretty Picture
Ⓢ **Movie:** An Officer And A Gentleman (cc)

10:30
⑨ Newark & Reality
⑪ News
㉛ Music Video Party

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Top 40 Videos
⑪ Odd Couple
⑬ **Movie:** I'll Get By (1950). June Haver.
㉑ Long Island Week
Ⓦ Leonard Report

11:30
② **Basketball: NCAA** Championship Tournament
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
⑨ Top 40 Videos
⑪ Honeymooners
㉑ Latenight America
Ⓗ Not *Necessarily* The Movies
Ⓦ **Movie:** Urban Cowgirls

12 **MIDNIGHT**
⑦ Eye On Hollywood
⑨ How The West Was Won
⑪ Star Trek
Ⓗ **Movie:** The Outsiders
Ⓝ **Movie:** Fellini's Satyricon

12:05
Ⓢ Video Rock

12:30
④ Friday Night Videos
⑦ New York Hot Tracks

1:00
⑤ Soul Train
⑨ Return Of The Saint
⑪ Twilight Zone
Ⓦ **Movie:** A Time To Die

1:05
Ⓢ **Movie:** Fast-Walking

1:30
② **Movie:** Frenzy (1972). Jon Finch.
⑪ News

1:35
Ⓗ Crystal Gayle

2:00
④ Mary Tyler Moore
⑤ America's Top Ten
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold

2:30
④ Mary Tyler Moore
⑤ **Movie:** Slaughter Of The Vampires (1962). William Brandy.
⑦ **Movie:** Rock A Bye Baby (1958). Jerry Lewis, Marilyn Maxwell.
Ⓦ **Movie:** The Sword And The Sorcerer

2:35
Ⓗ **Movie:** The Sword And The Sorcerer

3:00
④ Mary Tyler Moore
⑨ **Movie:** Flight Command (1941). Robert Taylor.
⑪ **Movie:** Blondie's Lucky Day (1946). Penny Singleton.

3:05
Ⓢ **Movie:** The Lords Of Discipline

3:30
④ Bob Newhart

3:38
② **Movie:** Love Is Not Forever (1974). Gary Frank, Debralee Scott.

4:00
④ Bob Newhart

4:20
Ⓗ **Movie:** Triumphs Of A Man Called Horse

4:30
④ Here's Lucy
⑪ Abbott & Costello

5:00
④ Here's Lucy
⑨ News
⑪ Biography
Ⓢ **Movie:** Sherlock Holmes In Washington

5:30
② Newsmakers
④ More Real People
⑨ **Movie:** The Cat People (1942). Simone Simon.
⑪ Insight

5:55
Ⓗ Cavett Behind The Scenes With Eddie Murphy

Mon., Mar. 26

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Vega$
⑪ Alice
⑬ New Jersey Nightly News
㉑ Great Chefs Of San Francisco
㉛ All About TV
Ⓦ Best Of Floyd

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Everyday Cooking With Jacques Pepin
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Best Of Saturday Night
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Over Easy
Ⓗ Dr. Seuss On The Loose
Ⓢ Robin Hood
Ⓦ **Movie:** Lizzie

7:30
② Wheel Of Fortune
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ Fraggle Rock

8:00
② Scarecrow & Mrs. King
④ TV's Bloopers & Practical Jokes
⑤ PM Magazine
⑦ Automan
⑨ News 9: Prime Time
⑪ **Baseball:** Yankees Vs. Toronto Blue Jays
⑬ The Shakespeare Plays: Coriolanus (cc)
㉑ Jacques Cousteau
㉛ Opening Night
Ⓗ Not *Necessarily* The News
Ⓝ **Movie:** Say Amen, Somebody
Ⓢ Faerie Tale Theatre (cc)

8:30
⑤ Carol Burnett
⑨ Kismet (1955). Howard Keel, Ann Blyth.
㉛ Bearden Plays Bearden
Ⓗ **Movie:** True Confessions
Ⓦ **Movie:** Harold And Maude

9:00
② Kate & Allie
④ **Movie:** Only When I Laugh (1981). Marsha Mason, Kristy McNichol. The story of a mother and daughter who finally start to understand each other.
⑤ Merv Griffin
⑦ **Movie:** Best Kept Secrets (1984). Patty Duke Astin. The wife of a patrolman risks everything to uncover suspicious police spying operations.
㉑ Nature (cc)
㉛ Cityscope
Ⓢ **Movie:** Dead Men Don't Wear Plaid

9:30
② Newhart
㉛ A House For All Seasons

10:00
② Cagney & Lacey
⑤ News
㉑ Great Performances: Ellington—The Music Lives On
㉛ German Professional Soccer
Ⓝ **Movie:** Gates Of Heaven

10:15
Ⓦ Playboy On The Scene

10:30
⑪ News
⑬ Jazz Tonight
Ⓗ Coming Attractions
Ⓢ Best Of Bizarre (cc)

11:00
② ④ ⑦ ⑪ News
⑤ Taxi
⑨ Laugh-In
Ⓗ **Movie:** Tender Mercies
Ⓢ **Movie:** The Best

11:15
Ⓦ **Movie:** Titillation

11:30
② Hart To Hart
④ Best Of Carson
⑤ Thicke Of The Night
⑦ Nightline
⑨ Top 40 Videos
⑪ Odd Couple
㉑ Latenight America

12 **MIDNIGHT**
⑦ Eye On Hollywood
⑨ Hawaii Five-O
⑪ Honeymooners
Ⓝ **Movie:** Gal Young'un

12:20
Ⓢ **Movie:** 10 To Midnight

12:30
② Columbo
④ David Letterman
⑦ Entertainment Tonight
⑪ Twilight Zone

12:35
Ⓗ George Carlin

1:00
5 Hogan's Heroes
7 **Movie:** The Destructors (1975). Michael Caine.
9 Return Of The Saint
11 Twilight Zone
W **Movie:** The Man From Snowy River

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

1:40
H **Movie:** Without A Trace

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Flirting With Fate (1938). Joe E. Brown.

2:05
S **Movie:** The Man Who Couldn't Get Enough

2:30
4 Mary Tyler Moore
5 Best Of Midday

3:00
4 Bob Newhart
9 **Movie:** Aliens From Outer Space (1979). Donovan.

3:30
4 Here's Lucy
5 Off The Set
11 One Step Beyond

3:35
S **Movie:** Safari 3000

3:40
H **Movie:** Second Thoughts

3:45
W Short Subjects

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:10
S **Movie:** Sherlock Holmes Faces Death

5:25
H Not *Necessarily* The News

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Mar. 27

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** O'Hara's Wife
S **Movie:** The Outsiders

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W Let The Falcons Go

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
H Hollywood Frenzy

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** New York, New York (1977). Liza Minnelli, Robert De Niro. Part 1 (part 2, Wed., Mar. 28, 8 p.m.).
13 Nova (cc)
21 The Pallisers
31 Getting Over
H **Movie:** The Unseen
N **Movie:** Punishment
S Paper Chase
W **Hockey:** Islanders Vs. Montreal Expos

8:30
5 Carol Burnett
7 A.K.A. Pablo
9 **Movie:** Madame Sin (1971). Bette Davis, Robert Wagner. A woman genius enlists the aid of a former CIA agent to steal a Polaris submarine.
31 High Feather

9:00
2 **Movie:** Terrible Joe Moran (1984). James Cagney, Art Carney. A retired boxing champ meets his match when his equally feisty granddaughter reenters his life.
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: For Us, The Living: The Medgar Evers Story (cc)
21 Masterpiece Theatre: The Tale Of Beatrix Potter (cc)
31 Eye On Dance
S Lena Horne

9:30
7 Shaping Up
31 New Tech Times

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
21 Frontline (cc)
31 A Walk Through The 20th Century
H **Movie:** The Cold Room
N **Movie:** The Life And Times Of Rosie The Riveter

10:30
9 Nine On New Jersey
11 News
13 The Quiet Collector: Andrew W. Mellon Remembered

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Is Anyone Home On The Range?
21 Inside Story
W **Movie:** The Sorcerer

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
S **Movie:** Without A Trace

11:50
H Not *Necessarily* The Movies

11:55
4 Tonight

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** Rock, Rock, Rock

12:20
H Hollywood Frenzy

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight

12:50
H **Movie:** Hot Touch

1:00
5 Hogan's Heroes
7 **Movie:** Loss Of Innocence (1961). Susannah York.
9 World Vision
11 Twilight Zone

1:10
S **Movie:** The Sensuous Nurse

1:15
W **Movie:** *Delicious*

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Monsieur Beauclaire (1947). Bob Hope.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore
11 **Movie:** Riding On Air (1937). Joe E. Brown.
H S **Movie:** The Outsiders
W **Movie:** Josepha

3:00
4 Bob Newhart
9 **Movie:** Force On Thunder Mountain (1977). Larry Van Nuys

3:30
4 Here's Lucy
11 One Step Beyond

3:57
5 CME Sat

4:00
4 Here's Lucy
11 Life Of Riley

4:05
H **Movie:** The Cold Room
S Journey's End

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:55
H Not *Necessarily* The Movies

Weekend, March 24-25

Sat., Mar. 24

6:00
2 Patchwork Family
4 4-H In The City
5 Patterns For Living
11 Aprenda Ingles

6:30
4 4-H In The City
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel
H Coming Attractions

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes
H Hollywood Frenzy
S Liberace

7:30
4 LBS Children's Theatre
5 Wonderama
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 **Special:** The Big Bud Shootout
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H **Movie:** O'Hara's Wife

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
S **Movie:** Sherlock Holmes And The House Of Fear

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Essence
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
11 Hee Haw
13 Mainstream
31 Mundo Real
H **Movie:** The Comeback Kid

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
13 American Interests
31 Sonrisas
S **Movie:** The Gazebo
W **Movie:** The Man From Hell

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 This Is The USFL
13 International Edition
31 Que Pasa USA?

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 B.J./Lobo
11 Road To Los Angeles
13 Faces Of Culture

11:30
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture
H **Movie:** Tender Mercies
W **Movie:** Stuckey's Last Stand

12:00 **NOON**
2 **NCAA Basketball:** Championship Tournament Doubleheader
5 Dance Show
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 **Special:** Celebrity Fun Cruise
13 Open Mind
21 Gourmet Cooking
S **Movie:** Gallipoli

12:30
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)

1:00
4 **Special:** An Evening With The Statler Brothers
5 Fame
9 The Two Worlds Of Jenny Logan (1979). Lindsay Wagner.
13 Presente
21 Victory Garden
H **Movie:** Tough Enough
W **Movie:** Six Pack

1:30
7 Pop 'N Rocker
11 **Baseball:** Yankees Vs. Mets
13 Bits And Bytes
21 A House For All Seasons (cc)

2:00
5 Starsky And Hutch
7 Olympiad
13 American Playhouse: Haunted (cc)
21 Motorweek
S Liberace

2:30
21 Gourmet Cooking
31 Survival Special

3:00
4 Speedworld
5 **Movie:** The Horror Of Frankenstein (1971). Ralph Bates.
7 Sportsbeat
9 **Movie:** The Time Machine (1978). John Beck, Andrew Duggan.
21 All New This Old House (cc)
H Hollywood Frenzy
W **Movie:** Partners

3:30
7 *Professional* Bowlers Tour
21 Victory Garden
31 The Complete Gilbert And Sullivan: Yeoman Of The Guard
H **Movie:** *O'Hara's Wife*
S **Movie:** Dead Men Don't Wear Plaid

4:00
11 Abbott & Costello
13 The Compleat Gilbert And Sullivan: The Yeoman Of The Guard (cc)
21 A House For All Seasons (cc)

4:30
2 Sports Saturday
4 **Golf:** Women's Kemper Open
11 Happy Days
21 Motorweek

4:45
W **Movie:** MacArthur

5:00
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Videos
11 Little House On The Prairie
21 Sesame Street (cc)
H Coming Attractions
S Robin Hood

5:30
31 Lawmakers
H **Movie:** MacArthur

6:00
2 4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 The Constitution: That Delicate Balance
31 Searching
S Rock Of The 80s

6:30
2 4 7 News
9 Racing From Hialeah
31 European Journal

7:00
2 News
4 Prime Of Your Life
5 Welcome Back, Kotter
7 You Can Smell Forever.
9 News 9 Weekend
11 Dance Fever
13 Newton's Apple (cc)
21 Inside Albany
31 Music Video Party
S **Movie:** Gallipoli
W **Movie:** The Sorcerer

7:30
2 Muppets

④ This Is Your Life
⑤ All In The Family
⑦ New York People
⑨ Switch
⑪ At The Movies
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ Checking It Out

8:00
② Dukes Of Hazzard
④ Diff'rent Strokes
⑤ **Movie:** Tarzan And His Mate (1934). Johnny Weissmuller.
⑦ T.J. Hooker (cc)
⑪ **Movie:** Capone (1975). Ben Gazzarra.
⑬ ㉑ Nature Of Things
㉛ Old Enough To Do Time
Ⓗ **Movie:** The Cold Room
Ⓝ **Movie:** Rock, Rock, Rock

8:30
④ Silver Spoons
⑨ **Hockey:** Rangers Vs. Philadelphia Flyers

9:00
② Airwolf
④ We Got It Made
⑦ Love Boat (cc)
⑬ Evening At Pops
㉑ Great Performances: A Soldier's Tale
㉛ NYU Broadcast Lab
Ⓢ **Movie:** Baby It's You

9:15
Ⓦ **Movie:** Star Trek II

9:30
④ Mama's Family
㉛ Mystery! Reilly: Ace Of Spies

10:00
② Mickey Spillane's Mike Hammer
④ Yellow Rose
⑤ ⑪ News
⑦ Fantasy Island (cc)
⑬ Sneak Previews
㉑ Austin City Limits
Ⓗ Not *Necessarily* The News
Ⓝ **Movie:** Choice Of Arms

10:30
⑤ Black News
⑪ Wall Street Journal Report
⑬ **Movie:** Tiger In The Smoke. Donald Sinden.
㉛ Music Video Party
Ⓗ George Carlin

11:00
② ④ ⑦ News
⑤ **Movie:** The Boys From Brazil (1978). Gregory Peck.
⑨ New Jersey Report
⑪ Odd Couple
㉑ Austin City Limits
Ⓢ Best Of Bizarre (cc)

11:15
Ⓦ **Movie:** Felicia

11:30
④ Saturday Night Live
⑨ Racing From Aqueduct
⑪ Honeymooners
Ⓢ **Movie:** The Dorm That Dripped Blood

11:35
Ⓗ **Movie:** Tender Mercies

11:45
② Sports People
⑦ **Movie:** The Train Robbers (1973). John Wayne.

12 **MIDNIGHT**
② **Movie:** Goodbye, Columbus (1969). Richard Benjamin, Ali MacGraw.
⑨ Championship Wrestling

⑪ Streets Of San Francisco
Ⓝ **Movie:** Fellini's Roma

1:00
④ Rock Palace
⑨ **Movie:** The Beast Of The Dead (1970). John Ashley.
⑪ Twilight Zone
Ⓢ **Movie:** Dead Men Don't Wear Plaid
Ⓦ **Movie:** Tom Jones

1:10
Ⓗ **Movie:** Deadly Eyes

1:30
⑪ News

1:35
⑦ **Movie:** Nevada Smith (1975). Lorne Greene.

1:55
⑤ **Movie:** Mask Of Fu Manchu (1932). Boris Karloff.

2:00
④ Mary Tyler Moore
⑪ **Movie:** White Comanche (1967). Joseph Cotten.
Ⓦ **Movie:** The Pirate Movie

2:03
② Music Magazine

2:30
④ Mary Tyler Moore
Ⓢ **Movie:** The Sensuous Nurse

2:33
② **Movie:** The Savage Bees (1976). Ben Johnson, Michael Parks.

2:45
Ⓗ **Movie:** Conan The Barbarian

3:00
④ Gavin/Lott
⑨ **Movie:** Edward My Son (1945). Spencer Tracy, Deborah Kerr.

3:30
④ Bob Newhart

3:40
Ⓦ Beat Club

4:00
④ Here's Lucy
⑪ Life Of Riley
Ⓢ **Movie:** Baby It's You

4:30
② **Movie:** The Don Is Dead (1973). Anthony Quinn, Frederic Forrest.
⑪ Abbott & Costello

4:55
Ⓗ **Movie:** Hot Touch

5:00
⑨ News
⑪ Biography

5:30
⑨ Newark & Reality
⑪ Christopher Closeup

5:45
⑪ Davey And Goliath

5:50
⑤ Time For Timothy

Sun., Mar. 25

6:00
⑨ New Jersey Report
⑪ News
Ⓢ Ali Baba's Revenge

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ Christopher Closeup
⑨ News
⑪ Wild Kingdom
Ⓗ **Movie:** Same Time, Next Year

7:00
② Captain Kangaroo
④ Joy Of Gardening
⑤ Hour For Power
⑦ Faith For Today
⑨ Point Of View
⑪ Old Time Gospel Hour
Ⓢ **Movie:** The Deerslayer

7:30
④ Journey To Adventure
⑦ This Is The Life
⑨ Jack Van Impe Presents
⑬ Mister Rogers

8:00
② Way To Go
④ Bob Newhart
⑤ Jimmy Swaggart
⑦ Insight
⑨ Terry Cole-Whittaker
⑪ Frederick K. Price
⑬ Sesame Street (cc)

8:30
② For Our Times
④ Music City USA
⑦ Tiempo
⑨ Day Of Discovery
Ⓗ **Movie:** Hammett

9:00
② Sunday Morning
④ That Teen Show
⑤ Wonder Woman
⑦ New York Hot Tracks
⑨ Oral Roberts
⑪ Black Star
⑬ Sesame Street (cc)
Ⓢ Faerie Tale Theatre (cc)

9:30
④ Positively Black
⑨ Point Of View
⑪ Josie & The Pussycats

10:00
④ Latin Tempo
⑤ Bionic Woman
⑦ Entertainment This Week
⑨ Mass
⑪ Pink Panther
⑬ Electric Company
Ⓢ **Movie:** The Pirate Movie
Ⓦ **Movie:** Flashdance

10:30
② Face The Nation
④ Visiones
⑨ That's The Spirit
⑪ Three Stooges
⑬ Wild America (cc)
Ⓗ Family Playhouse: When We First Met

11:00
② Taking Advantage
④ First Estate
⑤ **Movie:** Tarzan's New Adventure (1936). Herman Brix, Ula Holt.
⑦ Eyewitness News Conference
⑨ Make Peace With Nature
⑪ **Movie:** Hit The Ice (1943). Abbott and Costello.
⑬ Why In The World

11:30
② Newsmakers
④ Today In New York
⑦ This Week With David Brinkley
⑨ Rex Humbard
⑬ Sports America Special: Holiday Champions
Ⓗ Fraggle Rock

11:40
Ⓦ **Movie:** Anna To The Infinite Power

12 **NOON**
② Sports Sunday
④ News 4orum
⑨ Robert Schuller
㉑ Six-Gun Heroes
Ⓗ **Movie:** Triumphs Of A Man Called Horse
Ⓢ Paper Chase

12:15
⑤ **Movie:** Billy Rose's Jumbo (1962). Doris Day, Stephen Boyd.

12:30
④ Meet The Press
⑦ Directions
⑪ **Movie:** McHale's Navy Joins The Air Force (1965). Tim Conway, Gavin McLeod.

1:00
④ Fight Back
⑦ Like It Is
⑨ **Movie:** Viva Zapata! (1952). Marlon Brando.
⑬ Great Performances: The Soldier's Tale
㉑ Long Island Sports Network
Ⓢ **Movie:** Green Mansions

1:30
② **NCAA Basketball:** Championship Tournament Doubleheader
④ Baseball 1984: A Look Ahead
Ⓗ **Movie:** Same Time, Next Year
Ⓦ **Movie:** The Romantic Englishwoman

2:00
⑦ American Sportsman
⑬ The Constitution: That Delicate Balance

2:30
④ Sportsworld
⑦ **USFL Football:** TBA
⑪ **Movie:** The Girl, The Gold Watch & Everything (1980). Pam Dawber.

3:00
⑤ **Movie:** The Scalphunters (1968). Burt Lancaster.
⑨ **Movie:** Morituri (1965). Marlon Brando.
⑬ Frontline (cc)
㉑ ㉛ Your Tax Return: 55 And Older Update
Ⓢ **Movie:** Tough Enough

3:30
Ⓗ **Movie:** Ragtime
Ⓦ **Movie:** King Of Jazz

4:00
④ **Golf:** Women's Kemper Open
⑬ Tony Brown's Journal
㉑ **Movie:** The Dawn Express (1942). Michael Whalen.
㉛ Washington Week In Review

4:30
⑪ Shalako (1968). Sean Connery, Brigitte Bardot. European aristocrats are besieged by Indians while touring the West.
⑬ Mainstream
㉛ Lawmakers

5:00
⑤ Fame
⑨ **Special:** Jacques Cousteau's Amazon
⑬ Innovation
㉛ Inside Story
Ⓢ Faerie Tale Theatre (cc)

5:15
Ⓦ N.B.A. Rivalries

5:30
⑬ Firing Line
㉑ Nicaragua: Another Bay Of Pigs?
㉛ Cityscope

6:00
② ④ ⑦ News
⑤ **Movie:** From Noon Till Three (1977). Charles Bronson.
㉑ Old Enough To Do Time (cc)
㉛ All About TV
Ⓢ **Movie:** The Deerslayer

6:15
Ⓦ **Movie:** Flashdance

6:30
② ④ ⑦ News
⑬ Agronsky And Company
㉛ Searching
Ⓗ Men At Work

7:00
② 60 Minutes
④ First Camera
⑦ Ripley's Believe It Or Not
⑨ **Hockey:** Islanders Vs. Buffalo Sabres
⑪ Solid Gold
⑬ ㉑ Inside Albany
㉛ High Feather

7:30
⑬ World War I
㉑ De Bono's Thinking Course
㉛ Opening Night
Ⓗ Fraggle Rock

8:00
② Suzanne Pleshette Is Maggie Briggs
④ Knight Rider
⑤ Star Search
⑦ Hardcastle And McCormick (cc)
⑪ **Movie:** Dodsworth (1936). Walter Huston.
⑬ Nature (cc)
㉑ Mystery! Reilly: Ace Of Spies (cc)
㉛ Getting To Know Me
Ⓗ **Movie:** Frances
Ⓝ **Movie:** Joe's Bed Stuy Barbershop—We Cut Heads
Ⓢ **Movie:** 48 Hrs. (cc)
Ⓦ **Basketball:** Knicks Vs. N.J. Nets

8:30
② Four Seasons
㉛ Checking It Out

9:00
② Jeffersons
④ **Movie:** Time Bomb (1984). Morgan Fairchild.
⑤ **Special:** Godunov: The World To Dance In
⑦ **Movie:** Alien (1979). Sigourney Weaver, John Hurt. A commercial spacecraft is invaded by a deadly being. Graphic gore.
⑬ Masterpiece Theatre: The Tale Of Beatrix Potter (cc)
㉑ Mystery! Reilly: Ace Of Spies (cc)
㉛ La Frontera

9:30
② Alice
⑨ Meet The Mayors
㉛ Presente

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑨ Jimmy Swaggart
⑬ To The Manor Born
㉑ **Movie:** Under Secret Orders (1933). Dita Parlo.
㉛ Stanley Kramer On Film
Ⓝ **Movie:** The Magic Flute
Ⓢ Paper Chase

10:30
⑤ Sports Extra
⑪ From The Editor's Desk
⑬ Monty Python
Ⓗ Benny Hill
Ⓦ The Police

11:00
② ④ News
⑤ **Special:** War Without Winners
⑨ World Tomorrow
⑪ Odd Couple
⑬ Metrocosms
Ⓢ **Movie:** The Pirate Movie

11:15
② News

11:30
⑤ David Susskind
⑦ News
⑨ It Is Written
⑪ Honeymooners
⑬ Metrocosms
Ⓗ **Movie:** The Entity
Ⓦ **Movie:** Lady Chatterly's Lover

11:45
② Sports Update
④ **Movie:** The Jerk, Too (1983). Mark Blankfield.

12 **MIDNIGHT**
② **Movie:** The Friends Of Eddie Coyle (1973). Robert Mitchum.
⑨ **Movie:** Underwater (1950). Jane Russell.
⑪ Star Trek
Ⓝ **Movie:** Not A Pretty Picture

12:15
⑦ Eyewitness Sports Special

12:30
⑦ **Movie:** Stagecoach (1966). Bing Crosby.

12:45
Ⓢ **Movie:** Personal Best

1:00
⑪ Twilight Zone

1:30
⑪ News
Ⓦ Movie Talk

1:40
Ⓗ **Movie:** Ragtime

1:45
④ Mary Tyler Moore

2:00
② News
⑨ Return Of The Saint
⑪ Wall Street Journal Report

2:15
④ Positively Black

2:30
⑪ **Movie:** The Horse's Mouth (1958). Alec Guinness.

2:45
④ First Estate

2:50
⑦ **Movie:** The Young Land (1959). Pat Wayne.

2:55
Ⓢ **Movie:** Tough Enough

3:00
⑨ **Movie:** Cass Timberlane (1948). Spencer Tracy.

4:25
Ⓗ **Movie:** Hammett

4:30
⑪ Abbott & Costello

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography
Ⓢ Paper Chase

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

RADIO HIGHLIGHTS

Wed., March 21

06/WQXR-AM/FM—humann: Violin Cto d (Kremer, Phil rch/Muti).

00/WNCN—Delius: nata for Violin & ano #3 (Dean, E. ancock).

NYC—Charpentier: m #6.

06/WQXR-AM/FM—rahms: Liebeslieder altzes (Vienna Vocal semble, Vienna Sym rch/Bertini).

00/WNCN—Bach: ntasia in c (BWV906) arrocha).

00/WNYC—Wolf: alian Serenade (Melos).

06/WQXR-AM/FM—ivaldi: Cto in d for ute, Violin & Strings tern, Rampal, rusalem Music Center hamber Orch).

:00/WNCN—Various: lorentine Music of the enaissance (New York ro Musica/Davenport).

:06/WQXR-AM/FM—ibich: Sym #2 in -Flat, Op. 38 (Brno tate Phil Orch/ aldhans).

:00/WNCN—elemann: Sonata for 2 lutes in A, Op. 2, #5 Debost, Galway).

0:00/WNYC—ebussy: 6 Epigraphes ntiques (Joy, obin-Bonneau).

Thurs., March 22

:06/WQXR-AM/FM—rahms: Sym #3 in F, p. 90 (Dresden State rch/Abbado).

:00/WNCN—C. chumann: Piano Trio n g, Op. 17 (Beaux Arts rio).

WNYC—Durufle: equiem.

:06/WQXR-AM/FM—Schumann: 5 Pieces in olk Style, Op. 102 Rostropovich, ampolsky).

:00/WNCN—Rossini: infonia al Conventello Acad. of St. Martin/ Marriner).

7:00/WNYC—Bartok: String Qt #5 (Talich).

7:06/WQXR-AM/FM—Haydn: Harpsichord Cto in D (Malcolm, Acad. of St. Martin/ Marriner).

8:00/WNCN—Leclair: Sonata for Flute & Continuo in e, Op. 9, #2 (Larde, Dreyfus, Lamy).

WNYC—Mozart: Piano Cto in G, K.453 (Ax, Los Angeles Phil).

8:06/WQXR-AM/FM—Janacek: Dance from Tcheladen, from Lach Dances (Brno State Phil Orch/Jilek).

10:00/WNCN—Beethoven: Sym #7 in A, Op. 92 (Berlin State Orch/Suitner).

WNYC—Milhaud: Scaramouche (Luboshutz, Nemenoff).

Fri., March 23

2:06/WQXR-AM/FM—Chopin: Piano Cto #1 in e (Ohlsson, Polish Radio Sym Orch/ Maksymiuk).

3:00/WNCN—Haydn: Cto for Harpsichord in F (Alpenheim, Bamberg Sym Orch/Dorati).

WNYC—Stockhausen: Momente.

4:06/WQXR-AM/FM—Hertel: Cto for Trumpet, Oboe & Strings (Bernard, Holliger, English Chamber Orch/ Malcolm).

5:00/WNCN—Handel: Sonata for Violin & Continuo in F, Op. 1, #12 (Suk, Ruzickova).

6:00/WNCN—Ibert: Piece pour flute seule (Lawrence).

7:00/WNYC—Collector's **Offenbach.**

7:06/WQXR-AM/FM—Richter: Trumpet Cto in D (Smithers, Cto Amsterdam/Schroder).

8:00/WNCN—Farina: Sonata detta la Polacca (Cologne Musica Antiqua).

8:06/WQXR-AM/FM—Vivaldi: Cto in F (I Musici Chamber Orch).

9:00/WNCN—R. Strauss: Alpine Sym, Op. 64 (Berlin Phil, Orch/Karajan).

9:06/WQXR-AM/FM—Berlioz: The Death of Cleopatra (Norman, Philadelphia Orch/ Muti).

Sat., March 24

10:00 a.m./WNCN—J. Strauss Jr.: Explosions Polka, Op. 43 (Johann Strauss Orch of Vienna/ Boskovsky).

10:06 a.m./WQXR-AM/FM—Wieniawski: Violin Cto #2 in d, Op. 22 (Perlman, London Phil Orch/Ozawa).

11:00 a.m./WNYC—Mozart: A Musical Joke, K.522 (Amadeus, Seifert, Klier).

12:00/WNCN—Waldteufel: Waltz "Tres jolie" (London Phil Orch/Boskovsky).

WNYC—1983 Salzburg Festival.

1:00/WNCN—Byrd: Motet "Confirma Hoc Deus" (William Byrd Choir/Turner).

2:00/WNYC—Villa-Lobos: Uirapuru (Stokowski).

WQXR-AM/FM—Verdi: La Forza del Destino (Price, Giacomini, Nucci, Giaiotti/Levine). Live from the Met.

5:00/WNCN—Telemann: Trio Sonata in d (Boeke, Harnoncourt, Moller, Asperen).

6:06/WQXR-AM/FM—Saint-Saens: Omphale's Spinning Wheel (Phil Orch/Dutoit).

6:30/WQXR-AM/FM—Danzi: Aria from Turandot (Sukis, Munich Radio Orch/Eichhorn).

7:00/WNCN—Bartok: Divertimento for String Orch (Acad. of St. Martin/Marriner).

8:06/WQXR-AM/FM—Haydn: Piano Trio #14 in A-Flat (Beaux Arts Trio).

9:00/WKCR—Opera Topics: Report on the 1983 International Singing Competition in s'-Hertogenbosch, Holland.

WNCN—Gluck: Iphigenie en Aulide (Moffo, Fischer-Dieskau, Bavarian Radio Chorus & Sym Orch/Eichhorn).

9:06/WQXR-AM/FM—Prokofiev: Romeo and Juliet (Menuhin, Cleveland Orch/Masur).

9:30/WKCR—Arias by **Donizetti** and **Rossini.**

Sun., March 25

10:00 a.m./WNCN—Mozart: Cto for Flute #2 in D (Galway, New Irish Chamber Orch).

WNYC—Liszt: Sonata in b (Curzon).

10:06 a.m./WQXR-AM/FM—Smetana: Qt #1 in e (Amadeus Qt).

11:00 a.m./WNCN—Resphigi: Fountains of Rome (Chicago Sym Orch/Reiner).

12:00/WNYC—An all-**Bach** program.

1:00/WNCN—Liadov: Eight Russian Folksongs (Chicago Sym Orch/ Slatkin).

2:00/WNYC—Rachmaninoff: Piano Cto #3 (Weissenberg, Bernstein).

3:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e, Op. 64 (Perlman, New York Phil/Mehta).

6:00/WNCN—Anniversary Concert: Arturo Toscanini.

7:00/WNYC—Rossini: Un petit train de plaisir (Ciccolini).

8:00/WNYC—Schubert: Excerpts from Rosamunde (Minnesota Orch/Smith).

8:06/WQXR-AM/FM—Leoncavallo: La Boheme (Popp, Bonisolli, Weikl/Wallberg).

10:00/WNCN—Weber: Clarinet Qnt in B-Flat, Op. 34 (Tashi).

WNYC—Takemitsu: Coral Island (Masuda, Wakasugi).

Mon., March 26

2:06/WQXR-AM/FM—Beethoven: Triple Cto in C (Zeltser, Mutter, Ma, Berlin Phil/ Karajan).

3:00/WNCN—Mendelssohn: Qt #1 in E-Flat, Op. 12 (Orlando Qt).

WNYC—The first recordings of Glenn **Gould.**

4:06/WQXR-AM/FM—Rachmaninoff: Sym Dance #3 from Symphonic Dances (London Sym Orch/ Previn).

5:00/WNCN—Flotow: Martha: "M'Appari" (Pavarotti, New Phil Orch/Bonynge).

6:30/WNYC—Milhaud: Suite provencale (Munch).

7:06/WQXR-AM/FM—Handel: Cto Grosso in F, Op. 6 (Members of the Berlin Phil/Karajan).

8:00/WNYC—Grainger: Hill-Song #2 (Fennell).

8:06/WQXR-AM/FM—Mozart: Sym #29 in A (Dresden State Orch/ Davis).

9:00/WNCN—Schubert: Octet in F; **Weber:** Clarinet Qnt in B-Flat (Zukovsky, Morelli, Jolley, Laredo, Phillips, Kashkashian, Robinson, Levine). Recorded at the 92nd Street Y.

9:06/WQXR-AM/FM—Schumann: Sym #3 in C, Op. 61 (Robbin, Devlin, Tanglewood Festival Chorus, Boston Sym Orch/Davis).

10:00/WNYC—Glass: Music with Changing Parts (Glass).

Tues., March 27

3:00/WNCN—Fibich: Sym #2 in E-Flat, Op. 38 (Brno State Phil Orch/Waldhans).

WNYC—Adams: Shaker Loops.

4:00/WNCN—Reicha: Trio for 3 Horns, Op. 82: Allegretto, Allegro, Lento sostenuto (B. Tylsar, Z. Tylsar, Hrdina).

5:00/WNCN—Paganini: Sonata Concertata for Flute & Guitar (Rampal, Lagoya).

6:30/WNYC—Farwell: 3 Indian Songs (Parker, Huckaby).

7:00/WNCN—Poulenc: Sonata for Oboe & Piano (Arner, Kavafian, Sherry, Wadsworth).

8:00/WNYC—Faure: Dolly Suite (Kang, Nickrenz, Lesser, Brown, Thibaudet).

8:06/WQXR-AM/FM—Hummel: Trumpet Cto in E (Schwarz, Y Chamber Sym of New York/Schwarz).

8:30/WNCN—Mahler: Sym #1 (Arrau, San Francisco Sym/de Waart).

10:00/WNYC—Bach: Brandenburg Cto #2 in F (Newman & Friends).

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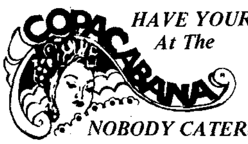

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Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Surrogate Therapy?—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Insurance reimbursement possible. Medical supervision. Midtown location. Monday - Friday 10-7, Sat. 9-3, H.I.S. Group. 212-391-1000.

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Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

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Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 946-8484.

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STRICTLY PERSONALS

rictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call -880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, ., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue . **Sending advertising circulars to Strictly Personals box numbers is not permitted.**

y Special Man—33, 5'11", Jewish, at-ctive, athletic, Ivy educated, very suc-ssful, sensitive, with traditional values. 1 divorced, but fortunate to have every-ing, except what I want most: the right oman to share with. If you're very at-ctive, refined, bright, athletic a "doer," -34, and looking for a lasting relation-ip, write with photo/phone. It could be e best initiative you'll ever take. NYM ox D233.

per Pretty, Shapely—Sensuous blonde sires attractive, sensitive, successful wish physician, lawyer or stockbroker, -44 for marriage. Manhattan resident nly. Phone/photo. NYM Box D234.

ttractive Psychologist—Warm, success-l, 38, seeks very pretty woman under 3. Photo appreciated. NYM Box F149.

ophisticated English Lady—34, slim, in-elligent and fun-loving seeks tall, slim, andsome, successful executive, 34-45, ho is also romantic and cultured with a ense of humor for serious relationship. lust be non-smoker. Photo, phone, bio. YM Box F150.

reppy And Proud Of It—Handsome, 31, thletic, divorced bank exec. Ready for erious relationship with breedy WASP ooking for nest. Must share passion for ports (tennis, skiing, and hopefully golf), he ocean and Maine. Must have high tol-rance level for crazy father who wrote nd funded this ad as a birthday gift. Pho-o and phone please. NYM Box C103.

Writer, Loving, Lovely—Passionate woman seeks caring, creative man 35 plus for serious relationship. NYM Box F151.

Looking For Mr. Right—To enjoy the arts, wine and dining, conversation, humor and romance with all American woman, 30, attractive and educated. Please send bio, photo. NYM Box F152.

Attractive, Athletic, Slim—34, female, successful in TV production, into jazz, film and theater. I'd like to meet a successful, professional, humorous, athletic male, 35-45, with loads of self confidence and charismatic charm. NYM Box F153.

Unique Man Seeking—A unique woman. She must be trim and attractive, of medium height, 25-40, with a wonderful sense of humor and a beautiful smile on her face. She must be of independent means, sensuous, spontaneous, direct and unpretentious and above all emotionally stable. I am 44, 5'10", attractive, medium build, financially secure, and my head is on my shoulders. Travel with me to sunny spots, enjoy with me romantic dinners, museums and art galleries, sports, games casinos, and yes, even quiet evenings at home watching old movies on TV. I am considerate, understanding, and I listen when someone speaks to me. If all this makes sense, and you are a non-smoker, then please answer with phone/bio/photo. NYM Box F170.

Close Friend—Attractive woman, 28, seeks single, wealthy, passionate, Jewish male, 28-40. Phone, photo and bio a must. NYM Box C102.

Catcher In The Wry—Divorced, white male executive, 50 and reasonably fit, seeks woman of intellect, grace, charm, warmth, wit and opinion. Tall voluptuaries, fair of face and form and over 35, please respond with bio, photo and phone. NYM Box D230.

Striking, 6'2", Professional—Sports-minded lady, 31, seeks tall, financially secure, athletic, caring man to be with. Phone/photo appreciated. NYM Box D231.

Handsome, Warm, Bright—Jewish professional, 30, great personality, athletic, humorous, seeks beautiful, intelligent female, age 20-29 for mutually enriching relationship. Send bio/photo. No photo/no reply. NYM Box D232.

Multifaceted, Successful Professional—34, seeks striking, slender, elegant, beautiful Jewish woman, 26-40, who, like me, is also: smart, warm, loyal, romantic, fun, relaxed, empathic, kind, sensuous, progressive, non-smoker; open to lasting relationship and to modern Jewish practice. Photo a must. POB 1782, Fort Lee, NJ 07024.

Statuesque, Nordic American—28-year-old former model, classic Valkyrie-type, seeks the understanding of a well-to-do older man (over 43). NYM Box D229.

MD Intern—New in town. Handsome, athletic, seeks beautiful, slim, educated, young woman, 18 plus. NYM Box C101.

Truth In Advertising—Appeals to me. Actually, truth in general appeals to me. 32, well educated, well traveled, highly creative, successful Jewish woman, points for pretty. Full happy life. Laughing happens a lot to me. Admire men comfortable enough with selves to put others at ease. Mutual respect primary. I find joy in all arts, reading, wandering, hugs, lazy Sundays, good conversation. If you are 32-38, Jewish, tall, solid, special, in NY, NJ, CT please write. P.O. Box 483, Chappaqua, NY 10514.

Lover, Friend, Playmate—Are you out there? Seek Jewish counterpart. Successful, slim, loving, tactile. Love boating, theater, dancing, country inns, adventure. 48-55. Let's give it a whirl. NYM Box D227.

I'm A Real Person—A professional woman with a child, tall, overweight, attractive and well-analyzed. I enjoy quiet fun and would like to share the ups and downs of life with a loving, intelligent man who is interested in a serious relationship. NYM Box D228.

Attractive, Creative Businesswoman—And painter, 38, seeks man, non-smoker, 30's-40's, who has and appreciates imagination and quality. NYM Box F147.

Handsome Male Executive, 41—Single, Jewish, interested in meeting bright woman who enjoys travel, theater and adventure. Would like to share a secure, meaningful relationship. Phone/photo. NYM Box F148.

Vivacious Traveling Companion—Strawberry blond. Looking for silver hair executive. Young, slim and single, I'm looking for a mentor not a husband. NYM Box D207.

Extra, Extra Handsome—Tall, dark, healthy, very successful man who loves integrity, being in love, and a quiet simple life, seeks serious young woman, over 21, in 100 percent knock-out shape, who's educated, loves children, is liberal, secure, bright, unselfish, and looks like (or is) Jacqueline Bisset. Seriously, don't respond unless your overall looks are in that league, and please include two photos, returned when I send mine to you. NYM Box C096.

26, Pretty—Slim Virgo seeks darling Taurus man. Send photo. NYM Box D209.

Come Laugh With Me!—Hi! I'm a single, slim, athletic, happy, highly successful executive and published author. In my spare time, I've done commentary for NPR, been involved in genetic engineering, done investigative reporting and been a mounted auxiliary. Others have described me as playful, sensitive and spontaneous. If you're a top-flight career woman, quite slim, upbeat and exceptionally intelligent, and are 30-38, do write. Please give day and evening phones. NYM Box D242.

Seeking Mountainman—Craftsman of the woods. Strong, clean, loyal, loving, patient. I am 42, 5'7", an uncommon, very bright and appealing woman wishing to settle far from the maddening crowd. What do you value most? NYM Box D243.

Good Things—Come in small packages. This package consists of a multi-talented, strikingly attractive, Jewish brunette in early 40's. A successful executive by day and a warm, loving, exciting woman by night who also happens to sing and cook par excellence. If you are a financially successful, very attractive Jewish man, between the ages of 45-55, who enjoys the finer things in life with a woman of class to share it with, reply with photo, phone, and bio. NYM Box D244.

Bright And Beautiful Redhead—Slim, 5'5", green eyes. Professional, educated, warm, sensitive, secure. Seeks intelligent, professional man, 37-50, who is slim, appealing, self-assured, for lasting relationship. Non-smoker. Photo please. NYM Box F163.

Tall, Attractive Female—Private investigator, WASP, 39; one fine son in prep school, yearns for intimacy, long-term sharing, with suitable man of wit, taste and enthusiasm. NYM Box C108.

Interesting Woman—Attractive, 44. Corporate chef, scuba diver, hospice volunteer. Warm, honest, compassionate, loaded with charm, wit and modesty. Seeks intelligent, intriguing male companion for movies, museums, music, fun and future. NYM Box F164.

Large Lovely Lady—Seeks secure male. Being a 250 lb. sex symbol isn't easy. NYM Box C109.

The Creative Independent Man—Often laughs at loneliness, but if he is loving and romantic, too, then even his private joys are no hedge against its pangs. That's me, strong and vulnerable, athletic and poetic, serious and hysterically funny; a writer, with sparkly eyes, built like a toreador, 6', age 45. I won't say how young I look; it would be a bore. But if you are female, 28-40, healthy, honest, wise, nurturing, full of life, maybe a bit zany, and accustomed to turning heads now and then, as I am, please write NYM Box D196.

Westchester Physician—30, 5'9", beautiful, slender, well-read, seeks financially secure man. Photo. NYM Box D241.

Shapely Blonde Female—Young 45, 5'3", blue eyes, warm, sensuous, fun-loving, successful career woman into boating, desires to meet the captain of her dreams. 40-55, successful male. Photo. Box 2681, Huntington Station, NY 11746.

Blonde Party Girl—Likes champagne, caviar, and black lace. Looking for refined gentleman to share romantic times. PO Box 1444, Englewood Cliffs, NJ.

Beautiful Blue-Eyed Brunette—Jewish, 30, has everything except that special guy to enjoy it with. Seeks loving, open man, 28-45, to share laughs, hugs and future plans. NYM Box D172.

Cover Girl Looks—Only need apply. Wanted for serious relationship, marriage: an absolutely great-looking woman who is as smart as she is pretty. Also, humorous, nice, honest, aged 25-40. Answer only to replies with full length and close-up photos and description letter. I am entrepreneur extraordinaire, self-made multimillionaire. Also attorney and one time high governmental official. Strong social concerns, good-looking, very athletic, romantic, stable, optimistic, happy. Age 43, 5'10", 150 lbs, single, white, Jewish male loves are; novels, sports, kids, world travel, gourmet dining. NYM Box D206.

Good Looking, Slim—White professional man, 60, affluent, gentle, sense of humor, seeks slim, petite, pretty lady under 50. Recent photo, phone and bio. NYM Box D213.

Wanted Male 55 Plus—Special woman, intelligent, loves life. NYM Box C087

Athletic, Artistic, Attractive—Medical doctor likes sailing, tennis, disco dancing, theater, travel, opera and literature. Aspires to meet kind-hearted woman for new friendship, recreation, good conversation and adventure. NYM Box D211.

Very Beautiful Brunette—Single, early 30's, seeks successful, caring, attractive, single man of substance for the real thing. Send photo/phone and bio. NYM Box F126.

Male, 37, Seeks—Gentle, mature woman for friendship. Enjoy nature, classical music, intelligent conversation. Prefer a woman who is refined and lady-like. Photo appreciated. NYM Box C089.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Adventurous, Fun-Loving Jewish Male—25, professional businessman, self-employed, tall, handsome, loves sports, dancing, theater, travel and just being with a special someone. Looking for personable, pretty female, 20-27, with similar interests. Photo and phone appreciated. All responses answered. NYM Box D238.

Gorgeous Parisian Lady—Tall, slim, elegant, sophisticated, divorcee, 40, well-off. Seeks white gentleman, 50-70, chairman, president large corporation, diplomat, politician, no average man. NYM Box C106.

Attractive, Successful Businessman—Sincere, generous, financially secure, 52, 5'10", 190 lbs. Born in Rome. Loves travel, dining out, summers in Europe. Seeks sincere, intelligent, affectionate, graceful woman, 28-40 for serious relationship. Prefer tall and voluptuous. Please send recent photo and phone. PO Box 10084, Westbury, NY 11590.

This Classic—Vivacious, black, professional, island beauty has it all. Desires male counterpart. Be warm, sensitive, single, prosperous and over 45. Seeking serious relationship. NYM Box C093.

Beautiful Italian Businesswoman—Well put together, full figured lady, 5'9", 26 years, sensual and warm seeks tall, good-looking, successful man, 29-36, for friendship and romance. Please send photo and phone. NYM Box D240.

Cultured, Highly Intellectual—Deliciously witty, 6'2", trim, handsome, divorced Manhattan man, 59 seeks a nonsmoking, cliche disdaining, wonderfully articulate woman. NYM Box F159.

Good Looking, Sexy—Intelligent, creative male investment banker, 34, seeks extremely beautiful, sensitive, charming, athletic woman, 26-32, with good sense of humor for special romance. Photo/phone please. NYM Box F160.

Very Attractive Woman—40, professional, educated, well-to-do, vibrant personality. Would like to meet a man with similar characteristics interested in a long term relationship. Enjoy travel, tennis, art, ocean resorts, dining out (food), new experiences. I am divorced with no children. Phone number. NYM Box C107.

I Love A—Chubby woman. You're sweet, soft and very attractive. I'm a 6', 200 lb. 30-year-old, handsome, professional male. If you're plump, send me a letter and let's talk. NYM Box D204.

Self-Made Multi-Millionaire—Man who is fun, mature and very generous with my love, attention and wealth. I want to spend the rest of my life creating the most wonderful, loving, monogamous and beautifully sexy marriage I can with a really beautiful young lady, 20-37 years, with fine character and a kind, optimistic, cheery personality. A real down-home good person, 5'5" to 5'10", gorgeous legs a plus. Photos will get priority and will be returned. NYM Box C094.

Me, Male—28, very handsome, 6', 160 lbs, successful, marathon swimmer, well-educated. You, female, 28-30, slender, pretty. Photo and phone. NYM Box C095.

Wow—Lovely, refreshing and sensual. Redhead with two daughters seeks class with intelligence Jewish male with same. Photo/phone. Age 36-48. NYM Box D205.

L.I. Professor—Male, 36, good-looking, athletic, down-to-earth, Jewish. Seeks physically active, slim, professional, attractive woman. Photo and phone please. NYM Box C104.

Sought After Creative—Man seeks best form and content. Late 30's, handsome, successful. After well-spoken, not too conservative, very tall stunner. Photo/phone appreciated. NYM Box F154.

Fun-Loving—Financially secure, powerful woman, in early 30's. Seeks male counterpart. Must be at least 5'10" and under age 43. Interest in travel, ballet, theatre, animals, love, marriage, and ultimately family minded. NYM Box C105.

Greenwich, CT—Ivy League blonde, 31. Tall, slender, attractive, happy. Relocated by fast track corporate career. Needs established male counterpart. Letter. NYM Box F155.

Blonde, 20's, Tall—Vivacious and fun. Very girl next door type seeks male. NYM Box F156.

Vivacious Green-Eyed Blonde—Female with wit and charm, mid 30's, Ph.D., Jewish interested in travel, music, theater, seeks attractive, fun-loving, intelligent gentleman with a sense of humor. Photo/phone. NYM Box F157.

Looking For Love—In all the right places. Successful male attorney, 40, warm, tall, trim, and single seeks sexy and sensual woman, 30-50, to share romance and a dream. NYM Box F158.

One-Woman Man—But still looking for that very special one woman. I'm mature, athletic, intelligent, sincere, Jewish, 33, ex-Englishman, single, successful businessman and looking for an intelligent, sensitive, very pretty, slim lady, 25-35, who's up on life but still looking for that special man to share it with. RSVP with photo, phone. NYM Box D235.

Sophisticated, Extremely Attractive—NY woman (late 40's) would like to meet a successful man with these same qualities in his 50's or 60's. Recent photo/phone/note. PO Box 7607, NYC 10150.

Successful, Career-Oriented—Jewish female attorney, young 39, personable, intelligent, witty, attractive, reasonably interested in fitness, but also interested in movies, theater, walks, talks, ethnic dining, the Sunday Times Crossword, and other pleasures of life, would like to meet intelligent, personable, fun-loving, secure professional or executive man who is looking for something lasting. If you must have a "slim blonde model" or the like, answer a different ad. NYM Box D236.

Dedicated Professional—Single male, 37, 5'9", slim, attractive, dependable, quiet, semi-loner, music lover. Seeking intelligent, nice-looking, slender woman, 25-37, non-smoker, who values nature, exercise, and tranquility as well as career and cultural pursuits. Desire lasting, committed relationship. NJ/Manhattan/Staten Island preferred. Photo welcomed. NYM Box D237.

Great Looking, Blue-Eyed—Blonde, sensuous, sexy, successful, 38, seeking tall, attractive, financially successful, emotionally secure white male, 40-50, for a one-on-one relationship. Photo and phone. NYM Box D200.

Unattached, Attractive Male—Trim, 29, M.D. seeks pretty, petite, captivating and bright female. Queens/Nassau preferred. Photo/bio. NYM Box D224.

A Lot Of Woman—And a gentle, lovely, sparkling small, package for a late 40-55, elegant, sophisticated snob who knows how to handle with care and wants it all. Photo/phone. NYM Box D219.

Tired Of Soup For One—I am 42, single professional living in NYC. If you are 24-34, looking for a sincere relationship, enjoy theater, movies, sports, long walks. Why not get in touch/phone. NYM Box D239.

Busy Black Professional—Manhattan lady with 9-year-old daughter seeks male counterpart. If you are financially and emotionally secure, have a yen for fine dining, theater, museums and the like, let's meet and discuss our mutual interests. You'll appreciate my warmth and independence. NYM Box D210.

Only Humanists Need Apply—Upbeat, pretty, 45-year-old, blond, amateur classical pianist, opera singer, actress, dramatic director and Shakespeare buff, seeking an attractive Renaissance man to share any or all of the above. NYM Box D212.

Successful Executive, 38—Single, 5'6", very muscular and athletic, ruggedly handsome. Recently transferred to LI as sales manager of Fortune 200 Co. Seeks super-attractive, intelligent, charming, exciting, warm, sincere young lady, approximately 25-38, as companion for social business functions, fine dining, theater, some occasional travel. Hopefully beginning of a genuinely special, meaningful relationship. Photo, phone, letter please. NYM Box D214.

Joie De Vivre—Pretty, slightly Rubenesque, 49, woman, divorced, eclectic interests, bright, open, caring, witty, wishes counter-mensch who is unafraid of fulfilling involvement. Personal letter with description please. Southern Conn. resident. NYM Box D215.

Retired White Man—Age 56, with apartment from the city wants woman for company around 45. Send photo and phone. NYM Box D216.

Warm, Attractive Male—Executive, 39, 6'3", athletic. Seeks relationship with female counterpart, 27-40. Send letter, photo appreciated. NYM Box D217.

Quality Man Wanted—Sincere, attractive, blonde female. Slim, sensitive, great personality, warm, intelligent, athletic. Adores romantic dinners and travel. Seeking an honest relationship with a successful male counterpart, preferably 35-55, physically fit. NYM Box C097.

Innocent Man Wanted—Bright, attractive, good enough, professional, Jewish woman, 34, 5'6", seeks available, nonsmoking, good enough, innocent man who believes in the unconscious. Photo, phone and brief bio. NYM Box C098.

Woman Physician, 30's—Warm, spirited, romantic, humorous, very attractive, slim seeks male counterpart. NYM Box D218.

Attractive Long Island Widow—Wealthy. Seeks intelligent, charming, good-looking male, 55-60, who enjoys living, playing and traveling in a grand style. Come fly with me and be my love, and we will all the treasures seek. Photo and phone. NYM Box C099.

Attractive, Long-Haired Brunette, 3 Professonal. Native NYer living in seeks friend, companion, lover to sh honest, sensitive relationship. Ph phone/letter. NYM Box D220.

Quiet, Sincere, Athletic—Non-smo college-educated Oriental man 34, lives in Westchester, seeks understan woman for conversation, fine dinin the city, and weekend drives in the co try side. NYM Box D221.

Dentist, 30, Jewish—Seeks attract professional, Jewish female; sense of mor, sensitive, supportive to share m ies, mellow music and people. Send ter, photo or cassette. NYM Box D22

Entrepreneurial Jewish Man—31, bea ed with green eyes, 5'7", seeks an inte gent, attractive, non-smoking, professic al Jewish woman for fun, romance and that might follow. I enjoy the outdoo Sunday brunches with bagels, lox a WQXR, movies, country drives, biki folk dancing, boating, etc. Include pho and photo. NYM Box D223.

Attractive NYC Attorney—36, 5'8", sle der; skier, cook, jogger, adventurous, ca ing. Seeks affectionate, successful profe sional, 35-45, for love and commitme NYM Box D208.

Perhaps A Lasting Relationship?—In t meantime tennis anyone? Divorced inte mediate female interested in athletic an cultural activities seeks intermediate si gle male who is similarly inclined an highly educated, successful and self-a sured. I am likewise and also prett warm, affectionate, blond, slim, 40' 5'3". Photo please. NYM Box F144.

Attractive, Caucasian Male, 45—Seek Oriental lady 25-35, who enjoys restau rants, theater, dance and travel. Seekin relationship that is both caring and relax ing. NYM Box F145.

Attractive, Affluent WASP—Entrepre neur seeks lady to 50, must be pretty, en ergetic, adventurous, to share sailing, ski ing, travel and all that is beautiful. Phot please. NYM Box F146.

Share With Me—Special, mature, carin guy looking for a pretty, white, slender special girl, 35-45, to share whatever Let's talk about the possibilities. Phot and phone. NYM Box D225.

Tall NJ Widower—Attractive, articulate personable, successful. Mid 50's, Jewis executive raising delightful 13 year ol son. Seeking chemistry, compatibility, commitment with a dynamite lady. Photo helps. NYM Box D226.

Successful Entrepreneur—Handsome, divorced Jewish male, 38, sharp, smart, sensuous. New England home, NYC apartment, own plane, 2 teenagers, seeking equal, beautiful, sexy, well-built, slim, financially independent, career businesswoman, 27-36, non-smoker, able to take off weekends with high powered exec required to work in out-of-town or NYC. Must love children. Free to sail, love! Photo appreciated. NYM Box F143.

Bright, Beautiful, Educated—Tall, 28, Jewish lady with soulful eyes, sense of humor and enthusiasm who enjoys beach sunsets, vintage films, classical music and romantic country walks seeks tall, fit, sensitive, successful and achieving mensch who would enjoy a wonderful supportive relationship. NYM Box D203.

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A Film Producer—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

Wall St. Law Firm—Seeks Manhattan area sublets from May thru September. Write NYM Box F128.

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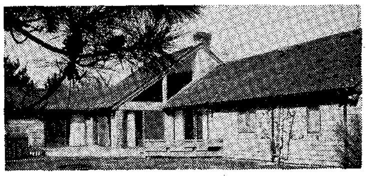

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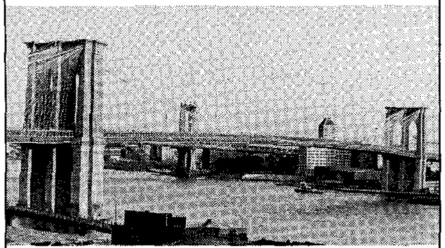

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NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 500

BY MARY ANN MADDE

Fair Lady

RUBY LOOKED AT ALL HER PRETTY THINGS. SHE WAS indeed mistress of all she surveyed: Her chrome and glass closets with the 500 daytime dresses, the 500 pairs of daytime shoes. All hers, and only fair, Ruby thought. Her Chinese Chippendale mirror reflected her perfectly groomed size eight self, and seemed to say, "Yes Ruby, it's only fair." After all, she had earned it, every bit of it herself. Of course Hughie helped. He always helped. His position. His support. But mostly, she had done it all. Ruby picked up the Madame Recamier telephone by her chaise longue and pressed a button with the pad of her immaculately manicured finger. "Would you care for anything?" she asked a visitor. "I'm going to have a big fudge sundae—I've been dieting all week, and it seems only fair to splurge just a little, don't you think?"

Above, the lead to a lead article in *New York* Magazine. Competitors are invited to invent the title and first paragraph evocative of the style and content of a featured piece in *New York* (150 words or fewer).

Results of Competition 497, in which you were asked to describe punned or otherwise mangled famous names.

Report: Look, we've come through. Congratulations. And, of course, the repeats: Hialeah Selassie. F. Stop Fitzgerald. Carmen Verandah. Lauren Beckancall. Charlie Chaplain. Utah Hagen. Bela Bartalk. Charles Foster Grant. Stacy Quiche. Tom Zelig. Ronald Raygun. Alfred Lord Tennisanyone. Barney Gogol, Konalrad Hilton, and Mary Casette, recording artist. Look, we've come through. And not a moment too soon.

First Prizes of two-year subscriptions to "New York" to:

"PASS GO" DA GAMA—Portuguese monopolist and explorer of Mediterranean and Baltic Avenues.
Joann Gottlieb, McLean, Va.

OTTO VON BUSMARK—chancellor who introduced graffiti in Germany.
R. C. Jim Brown, Jackson Heights, N.Y.

JUMP BALL SARTRE—former NBA avant guard.
Vasily J. Ginnot, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

BIX BIEDERBOOK—jazz cornetist not noted for improvisation.
Cindy Strite, Washington, D.C.

JOHN UPDOCK—author, *Bugs Bunny Run, Bugs Bunny Redux,* and *Bucks Bunny Is Rich.*
David I. Warren, Chagrin Falls, Ohio
sp. mention: Nancy Davies, N.Y.C.

LEON SPHINX—enigmatic boxer who remains mute when asked "Do you have a driver's license?"
Jack Ryan, N.Y.C.

And Honorable Mention to:

IVAN THE TOLERABLE—misunderstood Russian zealot.
Adam Nierow, Alexandria, Va.

MEG JO BETH WILLIAMS—actress whose mother liked almost all of *Little Women.*
Kenneth Spears, Raleigh, N.C.

GEORGE BALANCESHEET—choreographer, C.P.A.
Jon Armstrong, N.Y.C.

BARNEY PRINCE CHARLIE—pretender to the English throne at 7th Avenue and 17th Street.
Pericles Crystal, Scarsdale, N.Y.

ALFRED DUMBELLO—who else would want to be Lieutenant Governor?
I. S. Freedman, Troy, N.Y.

MACBERTH—King of Scots and inventor of disposable hamburger boxes.
William E. Riker, N.Y.C.

ATTILA THE HUM—doesn't know the wo
but his singing brings down empires.
Edward H. Fine, Fair Lawn,

HELEN TWOTREES—a chip off the old blo
H. Morgan, N.Y

ABALONE BAILEY—mother of Pearl.
Tom Louis, Dobbs Ferry, N.

BUNNY BAREAGAIN—perennial cente
fold of *Playboy* jazz poll.
Shannon Tutt, Duncanville, T

CANTONFLOSS—comedic Oriental dentist
Debbie Bennett, N.Y.

EPCOT FITZGERALD—author, *This Site Paradise.*
Jay Livingston, N.Y.
sp. ment.: K. Hanley, Woodhaven, N.

JOHN PHILIP MEZUZA—the Yiddish Marc
King.
Carol Hodges, Mitchellville, M

HAITIAN R. BLOCK—Caribbean tax consul
ant.
Lisa Giordano, Florence, Al

MACK SENATE—madcap creator of th
Keystone Kongressmen.
Wendy Gottlieb, McLean, V

FRED CINNAMON—director, *A Man for A Seasonings.*
Steve Morgan, Springfield, V

LEADWIG VAN BEETHOVEN—musical geniu
who suffered from deafness and headache
Judy Klein, East Brunswick, N.

DR. JOYCE DRUTHERS—chief of psychiatri
services, Fantasy Island.
Sandy Karpen, Bayside, N.Y

MILITIA HAYDEN—ballerina noted fo
baring her arms.
E. Rubinstein, N.Y.C

VICTOR/VICTROLA—con artiste and record-breaking performer.
Bobby Hammack, Studio City, Cali

DANTE ALBERGHETTI—musical comed
writer/performer, *Hellzapoppin.*
John Shoemaker, N.Y.C

METRO GOLDA MEIR—Israeli movi
mogul and head of Tel Aviv Transit
Sylvia Smith, Jackson Heights, N.Y

LAWRENCE TIDBIT—opera gossi
columnist.
John Kretchmer, Hollywood, Cali

LACKEY LUCIANO—small-time hood calle
"capo di toady capi."
Ron Fishbein, Gaithersburg, Md.

SIR MAX BIERBALM—English critic and undertaker.
Brie Anderson, Washington, D.C.

CONAN THE LIBRARIAN—primitive warrior, lender of stone tablets.
David Klein, East Brunswick, N.J.

ARRY "BUD" MAILMAN—David's letterman.
Richard Fried, Brooklyn

MALOMAR KHADDAFY—Libyan President and cookie fancier.
Jan B. Kabas, Forest Hills, N.Y.

APPANZEE WILLIAMS—playwright, *Cat n a Hot Tin Span* (abridged).
Thom Pinto, Jamaica Estates, N.Y.

URRENCY WILLIAMS—playwright, *Cash n a Hot Tin Roof.*
Hy Komishane, Elizabeth, N.J.

HENNESSY WILLIAMS—high-living playwright, *The Grass Menagerie, Cat on a Hot Gin Roof.*
Barbara Smith, Mt. Vernon, N.Y.
similarly: Kevin Stroup, N.Y.C.

OY GEORGE—lead singer of punk group, Kosher Klub.
Wayne M. Ozzi, Staten Island, N.Y.
similarly: Bill Boggs, Danbury, Conn.

FREUD FLINTSTONE—Stone Age analyst: "What do Wilma want?"
Shirley Boardman, Wayne, N.J.

W. "SUNSET" MAUGHM—president, Key West Department of Tourism.
Marjorie Crany, Groton, Conn.

W. MARMOSET MAUGHM—popular author with soft, thick fur and a prehensile tale.
Tom Morrow, N.Y.C.

W. SOMERSET MAYHEM—detective novelist, *Inhumane Bondage.*
Selma Ellis, Glenview, Ill.

LUCIANO PAPARAZZI—Met shutterbug overexposed in Bernstein's *Candide.*
Nancy Dow, Sterling, Md.

SLY AND THE FAMILY STALLONE—rock groupies.
Bonnie Scharnick, Clovis, Calif.

YIMMY THE SWEDE—official oddsmaker, Scandinavian Football League.
Linda Quirini, Greenville, R.I.

SUN YACHT SEINE—Parisian playboy.
Morris Gottlieb, N.Y.C.

EL GECKO—astigmatic painter of reptiles in 17th century Toledo.
Robert S. White, Celoron, N.Y.

JOHN-PAUL CHARTRES—author, *No Exit From the Cathedral.*
Jettie J. Deoner, Birmingham, Ala.

DOGLESS FAIRBANKS—film star and cat fancier.
C. C. Cedrone, N.Y.C.

J. PAUL YETI—the abominable dough man.
Elizabeth Lane Crain, Sacramento, Calif.

MEADOWLANDS LEMON—basketball star mistakenly drafted by the Giants.
Bruce Karp, N.Y.C.

MEADOWLARK LOMAN—globetrotting liniment salesman.
David Titus, Chelsea, Mass.

GEORGES INESCROW—Romanian lawyer/composer.
Neil Levine, Scottsdale, Ariz.

XAVIER COOKOUT—rhumba and barbecue king.
H. T. Bell, Los Angeles, Calif.

BUCKMUENSTER FULLER—designer of the first geodesic cheese puff.
Pam Mueller, North Arlington, Va.

GENTLEMAN JIM PALMER—baseball star who also promotes boxers.
Alvin Easter, Minneapolis, Minn.

SANDRA D. O'CONNOR—star of the film, *Gidget Goes to the Supreme Court.*
Camille Croce Dee, Manhasset, N.Y.
sp. ment.: Don Hauptman, N.Y.C.

MUDWIG VAN BEETHOVEN—Rastafarian musician of the 18th century.
Kenny Winter, N.Y.C.

PANCHO VILLANOVA—Pennsylvania's first bandit and college founder.
Penny Boardman, Wayne, N.J.

CANNONBALL ORDERLY—madcap musical medic.
Maria Giordano, Florence, Ala.

SIR RICHARD MANHATTANBOROUGH—director, *A Brooklyn Bridge Too Far.*
David English, West Somerville, Mass.

FRANK BOREMAN—spokesperson who tells us about his airline—every day.
Edmund Conti, Summit, N.J.

CLIFFORD ODEBTS—playwright, *Beholden Boy.*
Elsa Rael, N.Y.C.

ALBERTO EINSTEIN—inventor of shampoo that gets hair relatively clean.
Eleanor Yancey, N.Y.C.

NICOLO MACHIAVOLLEY—tennis star endorser of Prince raquets.
B. Komishane, Elizabeth, N.J.

VIDAL SOSOON—author of text on premature hair loss.
Sylvan Scher, Silver Spring, Md.

FRANKLIN DELANO ROOSTERVAULT—president of Foolprufe Fowl Storage.
Zena Trett, N.Y.C.

COUNT DRAGULA—transylvestite.
James Leeds, Garrison, N.Y.

GORKY PIG—Russian cartoon character.
Arthur M. Albstein, Hartsdale, N.Y.

P. S. ELIOT—British poet/playwright heavily into epilogues.
Bonnie A. Edelstein, Hollywood, Fla.

SAMUEL BACKIT—playwright/producer.
Bryan D. Leys, N.Y.C.

FEELADOOR DOSTOYEVSKY—blind Russian writer, *Skilift to Death.*
Mary Conte, North Miami, Fla.

FREELOADER DOSTOYEVSKY—author, *Here Come the Brothers Karamazov Again.*
Grace Katz, Rutland, Vt.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 500, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 30. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 23 issue. Out-of-town postmarks are given three days' grace.

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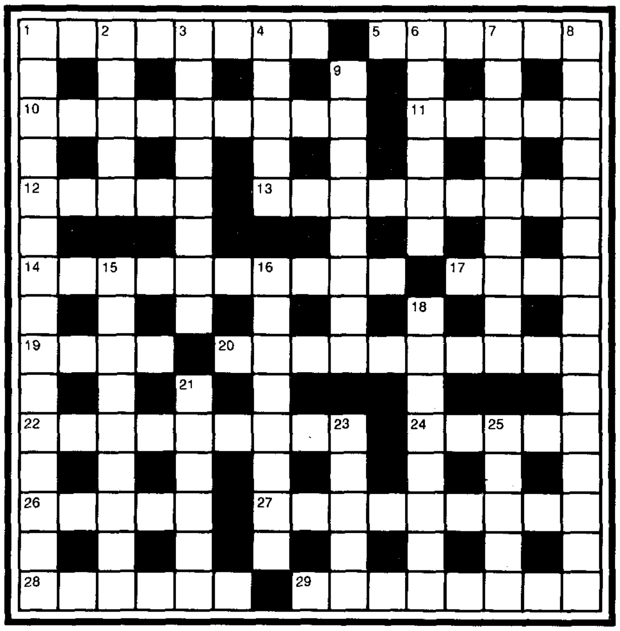
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Congratulations for getting the shaft completed! (4, 4)
5 Making a common complaint about the 50-1 shot with conviction. (6)
10 So changeable—eats liver! (9)
11 I carp about the resort. (5)
12 Jog wearing the minimum around the garden initially. (5)
13 More roots ordered to fill the place where provisions are kept. (5, 4)
14 Choice bit of meat to offer wild lion. (10)
17 City is in Pennsylvania or Italy? (4)
19 Fit to be a sailor with the French. (4)
20 Ancient pedants who taught art? (3, 7)
22 Revolutionary gets to reach summit with bird. (9)
24 Deduce it's in iron abroad. (5)
26 Cattle, not quite TT, create a brilliant effect. (5)
27 The German call to the party is done with old-fashioned boldness. (7-2)
28 Doctor given first-class directions for surgical devices. (6)
29 Spoil drink like a novice going close to the limit. (8)



Down

1 Won't give Dan fair method greeting a mate. (6, 2, 1, 6)
2 Sensational cover in which to hide an old city. (5)
3 Upset a maid by chopping up the tree all the way through.
4 Fasteners kept at arm's leng (5)
6 Go over the top, apparently like one-time top player. (6)
7 One politician has to wander about—is apt to make up speeches as he goes along. (9
8 Just indicates the alternative revolting when given the way to win at any cost. (4, 5, 2, 4)
9 Relatively speaking, it's favouritism. (8)
15 Notice confused with tide lan where the river meets the sea. (4, 5)
16 Religious sect hang around by highway's end. (8)
18 Pain reliever to note as an aid when aiming for the top. (8)
21 Foreigner goes by rail to the college. (6)
23 This pin's all right for land or water. (5)
25 A boring and wearisome task not out of the way for Oliver's teacher. (5)

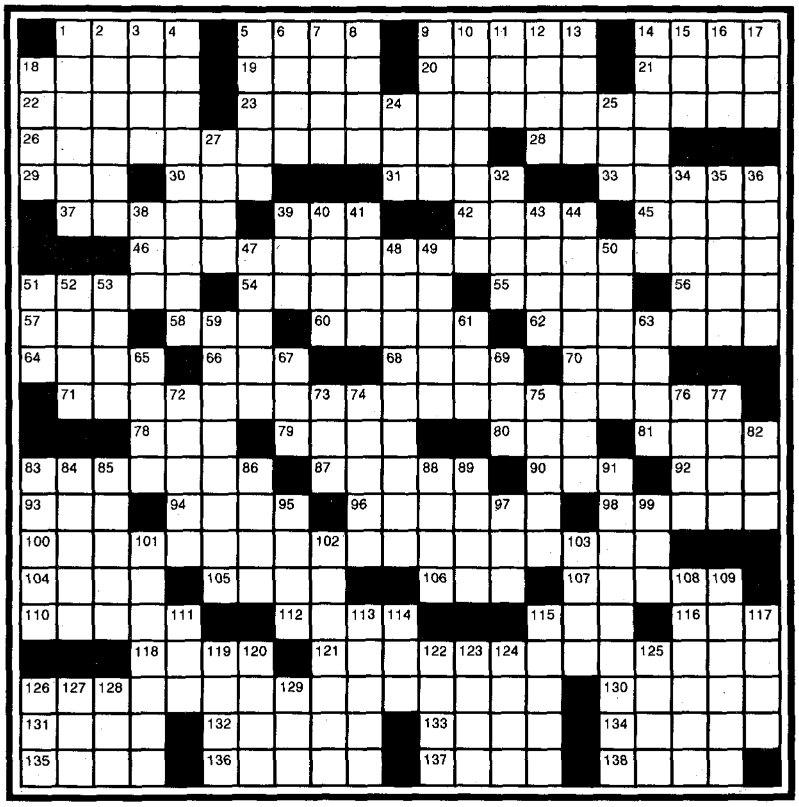
‘UP FROM THE RANKS’:‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

1 Shadowbox
5 Squeezed out (a living)
9 Fire particle
14 Partly open
18 Tenant's contract
19 Cowgirl Evans
20 Mortal being
21 Feeling glum
22 In the catbird seat
23 Parade figure
26 Noël Coward play
28 Fabric casualty
29 Conquistador's quest
30 Thing, at law
31 Cleopatra's maid
33 Locker decor
37 Author Loos
39 "—— Lazy River"
42 Troupe's trip
45 Roman politico
46 "No ——," 1958 Andy Griffith film
51 Atmospheric gas
54 Fictional Gray
55 Sitarist Shankar
56 Charlie, in code
57 Aberdeen's river
58 "Toujours ——" (Mehitabel's cry)
60 Bridge positions
62 Successful batsmen
64 Enthusiasm
66 Depot abbr.
68 Staunch
70 Segment of an eon
71 Streep role
78 Egg —— yong
79 Layered row
80 Rue Morgue murderer
81 Quiz
83 Herblock specialty
87 Theatrical offering
90 Trajectory's path
92 Stowe girl
93 Neighbor of Ga.
94 Wild plum
96 Dors and Ross
98 Got the creaks out
100 Flogging, e.g.
104 Rapier's relative
105 Son of Ramses
106 Tra followers
107 Ford flop
110 Bookcase feature
112 Saudi
115 Wallach
116 A King Cole
118 Pub stock
121 Whitman poem
126 Southern gentleman
130 Play it to the hilt
131 Turkish regiment
132 Summer viewing
133 Gainsay
134 Clamorous
135 Ness's colleagues
136 Unexpected win
137 "What a rare mood ——"
138 Newcastle's river

Down

1 Married dama
2 Customer
3 Dripping wet
4 Giving the news
5 Icelandic epics
6 One of the Marxes
7 Month before Tishri
8 Kind of tasse or god
9 Blacksmith
10 Throb
11 ——, amas, amat
12 Partner of rave
13 Genuflector's prop
14 Historic yacht
15 Iota
16 Fitting
17 Whiskey source
18 Insano
24 LIII doubled
25 Once across the pool
27 Paper quantity
32 Off-key
34 John —— Garner
35 Pronounce
36 Strikes an attitude
38 Meiji statesman
39 Sci-fi craft
40 Skin opening
41 "Caro nome," for one
43 Beehive State
44 Critic
47 Mrs. Bunker
48 Caboose
49 Prefix for mural
50 T.N.T. component
51 Axlike tool
52 Coral shoal
53 Equipment
59 —— a cucumber
61 —— generis
63 Housebreak
65 Port side
67 Behave
69 Bambi's aunt
72 Lasso loop
73 Helping hand
74 Lost: Fr.
75 Involuntary motion
76 Ice-skating feat
77 Basilica area
82 Alfred E. Neuman's magazine
83 Lawyer's load
84 First Hebrew letter
85 Street show
86 Second to ——
88 Postman's concern
89 Amphora handle
91 Seasoning
95 Kett of the comics
97 Checkup sounds
99 Part of T.G.I.F.
101 Mold ingredient
102 Log canoe
103 Wriggly
108 Issue an injunction
109 Founder of Taoism
111 Grippe
113 Catkin
114 Prohibition
115 Actor Williams
117 Better than a deuce
119 Beige
120 Round farm basket
122 "Star Wars" knights
123 City of 43-Down
124 Punjab princess
125 Taiwan Strait island
126 Krazy ——
127 Shade tree
128 Kiltie's refusal
129 Jan.-Dec. periods



Solutions to last week's puzzles appear on page 128.

The legend continues with cream.
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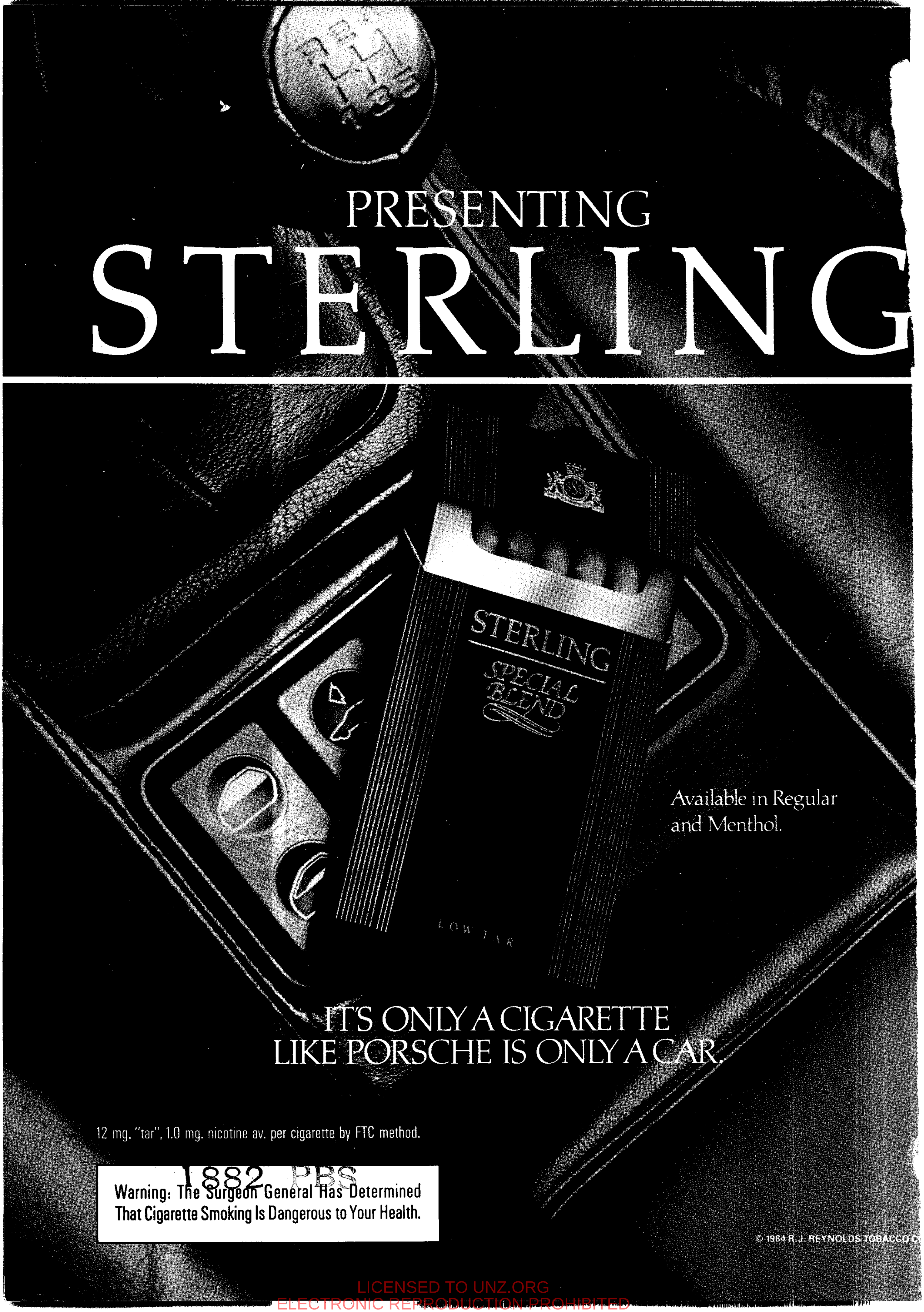

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